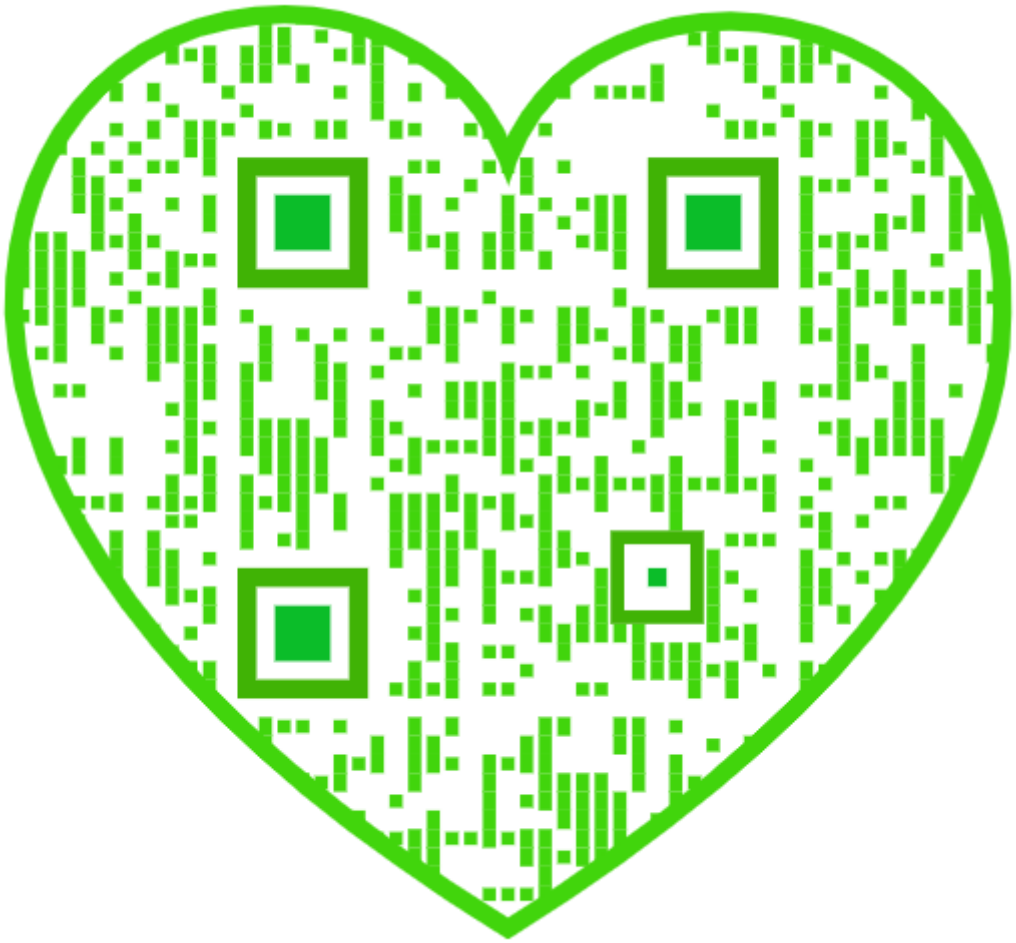

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MODERN WOODCUTS AND LITHOGRAPHS

BY BRITISH AND FRENCH ARTISTS

MODERN WOODCUTS AND LITHOGRAPHS

BY BRITISH AND FRENCH ARTISTS

WITH COMMENTARY BY MALCOLM C. SALAMAN

1919

EDITED BY GEOFFREY HOLME

"THE STUDIO" LTD. LONDON · PARIS · NEW YORK

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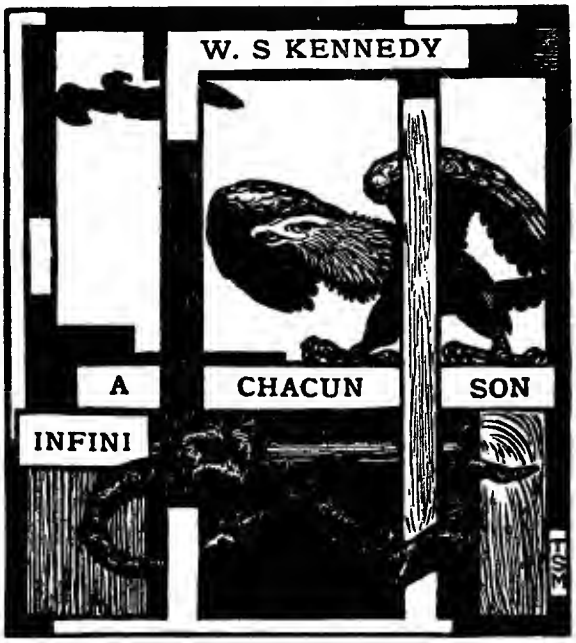
THE EDITOR DESIRES TO ACKNOWLEDGE THE ASSISTANCE RENDERED HIM IN THE PREPARATION OF THIS VOLUME BY THE ARTISTS, PUBLISHERS, AND COLLECTORS WHO HAVE KINDLY ALLOWED THEIR PRINTS TO BE REPRODUCED. THEIR NAMES APPEAR UNDER THE RESPECTIVE ILLUSTRATIONS

"THE NUNS OF DIXMIDEN"
BY FRANK BRANGWYN, R.A.

(By courtesy of the Editor of "L'Evolca")

THE WOODCUT IN ENGLAND

THE woodcut, like all other graphic mediums, has a range of charm peculiar to itself, and the artist who addresses his design to the wood-block for what it will give him on its own terms need fear no limit to the scope of his expression. At the present day he has at command a wider, freer choice of method in handling the block than had the men who cut the immortal designs of Dürer and Holbein. Not only can he create his design with knife and gouge, which were the tools used for the woodcuts, whether original or reproductive, of the Mediæval Germans, Flemings and Italians, but he can actually engrave the wood, and so make use of the more elaborate convention that the English Bewick in the eighteenth century, seeing the true artistic significance of white on black, brought to the expressive service of the wood-block. But, if he employ the graver and the scorper, the wood, as the old wood-*cutters* used it, cut the plank way of the grain—pear-wood mostly—will not serve; for its softer texture would be torn and jagged by the graver. He must work, therefore, on a harder wood—that of the box-tree for choice—cut across the grain. This difference of technique allows subtly varied use to be made of the character and temper of the material itself, for it is through its grain that the wood asserts its individuality and offers its suggestions to the artist. There are thus two distinct methods of incising a design upon the wood: the woodcut pure and simple, and the wood-engraving, though we apply the term woodcut indiscriminately to either result. Now, woodcut gave us the facsimile black line of the Dürer and Holbein tradition, and wood-engraving gave us the facsimile pen-and-ink line of the modern reproductive tradition. The graphic glory of woodcut for original expression is in its splendid potentialities of black and white in luminous contrast, whether in mass or in line; while, thanks to Bewick's development of the use of the graver, we have the brilliant artistic logic of the white line against the black relief. But, whether the knife or the graver be the tool employed, whether the block be a plank-section or a cross-

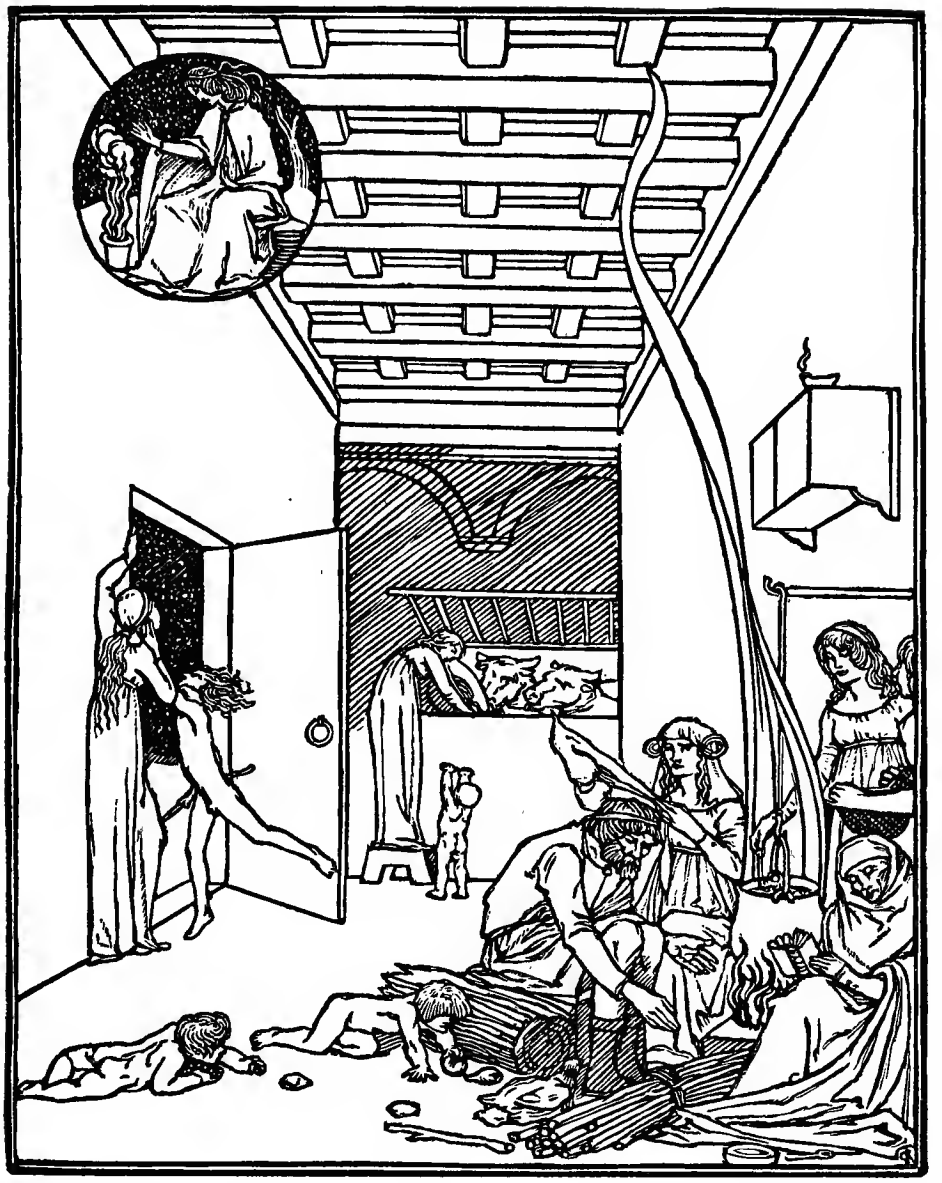


BOOK-PLATE BY T. STURGE MOORE

"THE VINTAGE" BY CHARLES SHANNON, A.R.A.

Illustration for "Daphnis and Chloë"

grain, the essential point is that the work on the wood, differing entirely from metal-engraving, leaves the black elements of the design in relief. The artist on the wood-block, in fact, recognizing the white of the paper, representing light, as the basic element of his design, knows, as he cuts the wood away, that he is actually working in accents of light. If, therefore, the wood-engraver is to realize the true charm of artistic expression he must conceive his design from the beginning in the language of the woodcut, his black and white, whether in contrasted mass or line, must be



"WINTER" BY CHARLES RICKETTS

Illustration for "Daphnis and Chloë

the mass or line that only the accent of the wood can give. But the wood-block does not limit him to expression in black and white. By supplementing the block carrying the engraved design with one or two printing each a tint for the desired harmony, he may achieve charming tonal results in the manner of the old German and Italian chiaroscurists; or with several blocks superimposed on the paper he may produce a full colour-print.

"LA BELLE AU BOIS DORMANT" BY LUCIEN PISSARRO

Altdorfer, perhaps the most original engraver of his time, did this as early as 1520, but the modern practice is based generally, with individual developments and modifications, on the technical methods of the early Chinese and eighteenth-century Japanese colour-print makers. With these methods at command the artist may attempt colour-harmonies of a range limited only by his own will, or the labour of printing with the tendency of the colours mixed with rice-paste and water to dry rapidly upon the wood.

In the following pages we shall see that all these methods are in use at the present time, that, in fact, the original woodcut, here in England, and far more extensively still in France, is the medium of a remarkable artistic activity. Yet, to talk of woodcut in this country as a live artistic medium is to excite surprise, ir not incredulity tempered with indifference. How many people, I wonder, are aware that during the past thirty years original wood-engraving has been unobtrusively practised by artists —a very select few—for the decoration of books with results distinguished and beautiful? To speak of wood-engraving is to discover that the popu-

"LA BELLE AU BOIS DORMANT" BY LUCIEN PISSARRO

lar conception of it in this country is of an old-fashioned method of reproducing in facsimile drawings for illustrated books and periodicals, a method which became obsolete when the speedier and cheaper photographic processes came into vogue. This conception survives chiefly through the woodcuts of the 'sixties and 'seventies of last century which have now become artistically historic. Collectors are now beginning to make search for these, not because of any characteristic woodcut appeal, but simply for the splendid designs which were drawn in pen and ink upon the box-wood blocks by Millais, Sandys, Rossetti, Fred Walker, Boyd Houghton, Charles Keene, and the many other great illustrators of that brilliant period, and engraved line for line in facsimile by the Dalziels, Swain, Linton, Hooper, and the rest of the crowd of reproductive engravers. The facsimile character of the engraving was the ideal of those excellent craftsmen of the wood-block, whose only business, as a matter of fact, was to represent as exactly as their skill would allow the pen-and-ink lines of the original. The nature of the material had little or nothing to say to the artist who did not cut or engrave his own design. It was only

necessary that he should become practised in manipulating his pen and ink upon the smooth block (or, as in Sandys's case, a fine sable brush with Indian ink) so that the tools of the engraver should have room to remove the wood for the white of the paper to show the lights when the design was printed. This reproductive engraving could not claim the artistic distinction of interpretative work, such as that of an engraver translating, say, a painting or crayon drawing into terms of his own medium; it was skilled craftsmanship, and of its kind most of the work done by such engravers as the Dalziels, Linton and Swain was exceedingly skilful and sympathetic with the artist. Yet Rossetti on occasion would complain of the engravers' mutilation of his drawings, while Burne-Jones declared "that he would have liked to do a hundred thousand woodcuts," but was deterred only because he considered the engravers of that day, 1862, were inferior to those of the sixteenth century, such as Andreæ, of Nuremberg, and Lützelburger, of Basle, those, in fact, whose craftsmanship had been devoted to the genius of Dürer, Cranach, Holbein and their contemporaries. In his enthusiasm for the woodcut as a means of artistic expression, Burne-Jones, like the rest, thought of it only for recording his expression at second hand; it does not appear that he ever contemplated using it as a creative medium of his own. It seems strange, indeed, that among those great illustrative artists of the 'sixties, who were constantly handling the blocks to draw on them their designs, none was tempted to self-expression through original engraving. Even though the cross-grain box-wood and the graver might have

"THE MEETING OF THE ELDERS" BY LUCIEN PISSARRO
Illustration for "The Book of Ruth"

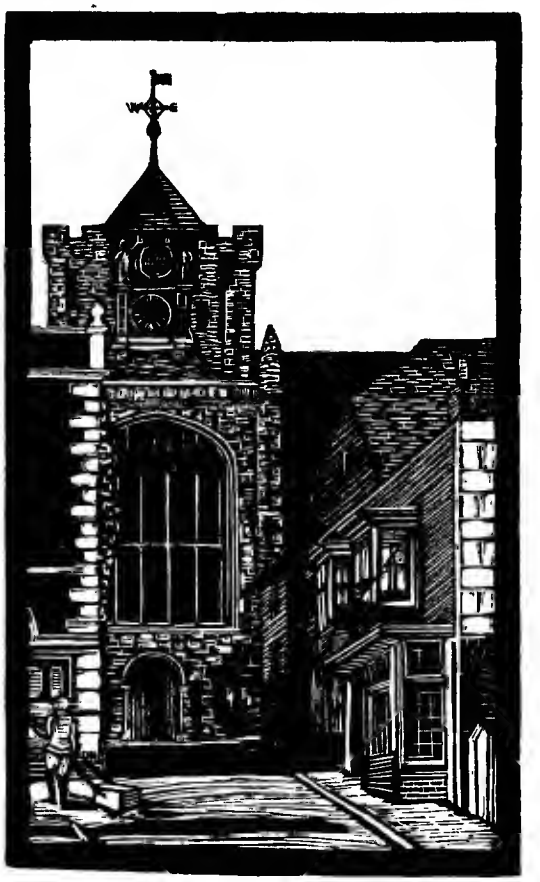
"RUTH GLEANING" BY LUCIEN PISSARRO
Illustration for "The Book of Ruth"

"PAN MOUNTAIN" BY T. STURGE MOORE

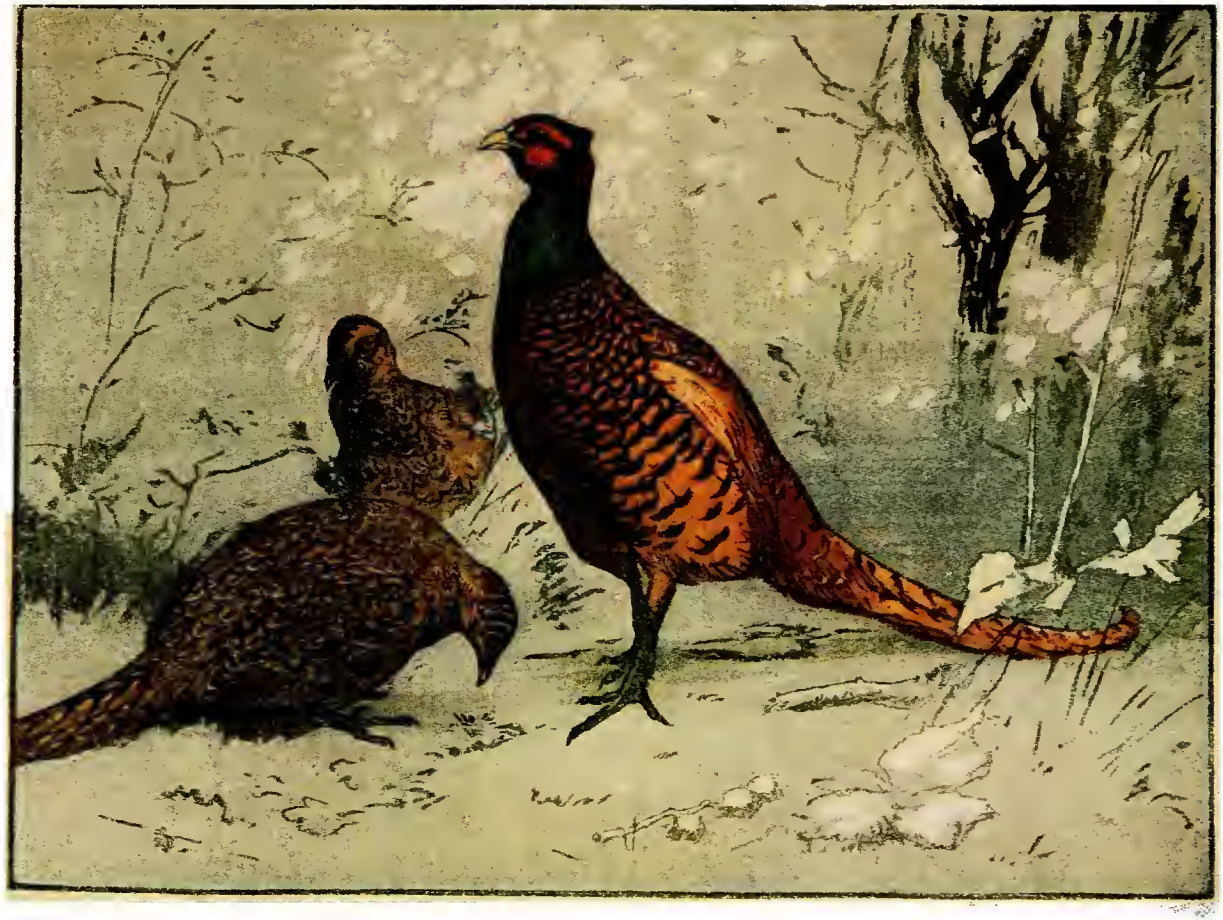
presented too hard a problem of craftsmanship to the untrained hand, there was the easier appeal of the plank-wise block and the knife. But though among the illustrators there were facile draughtsmen who, like Birket Foster, for instance, had served apprenticeship to the wood-engraver's craft, as artists they had nothing to say to the original woodcut. The fashion of the time was for reproductive engraving only, and even Whistler, so curiously concerned with artistic mediums, drew exquisitely upon the block with no thought for the material beyond the engraver's use of it in exactly representing the artist's lines, at the very time that he, with Seymour Haden and Legros, was proving with etching-needle and dry-point that splendid graphic art could express itself at first hand upon the copper-plate as vitally as in Rembrandt's day. So the oldest, the most natural and

straightforward of all forms of engraving, the woodcut, with its beautiful traditions of original expression from the fifteenth-century Germans and Italians, from the ingenious and exquisite Altdorfer, and, in nearer times, from the inventive Bewick, and the imaginative Blake and Calvert, was allowed to be deprived the while of all vital artistic purpose. But the reaction began when the camera robbed wood-engraving of its reproductive function.

Happily there were two young artists of genius and imagination who, with fine craftsmanship and fertility of graphic invention, set themselves enthusiastically to the revival of original wood-engraving. Charles Ricketts and Charles Shannon, trained engravers both, and each an artist at the very core of him, early recognized in the craft they had been learning an ideal medium for personal expression at first hand, and they were soon in revolt against its being reduced to a mere method of reproduction. Barely out of their period of studentship, these two young artists, wholehearted in their fellowship of service to art and beauty, addressed themselves, among other artistic activities, to the making of beautiful books in which creative wood-engraving should play appropriately its decorative part, whether for illustration or ornament, in perfect harmony with the printed page. What they achieved in this direction, the splendid artistic example they set in the publication of that remarkable but too-brief-lived periodical "The Dial," with its original woodcuts and lithographs, followed by the foundation of the Vale Press with its issue of beautiful and distinguished books; all that constitutes a wonderful chapter in the story of the Book Beautiful, a story in which the name of Ricketts must ever shine gloriously against a dull grey background of contemporary British taste. What concerns us now is the impetus that Charles Ricketts and Charles Shannon gave to original wood-engraving. By their own



"LION STREET, RYE" BY M. BERRIDGE



(*From a print lent by Messrs. P. & D. Colnaghi & Obach.*)

"OLD ENGLISH PHEASANTS." BY ALLEN W. SEABY (WOOD-BLOCK COLOUR-PRINT)

"HOUSES IN HILLY COUNTRY" BY MILLICENT JACKSON

practice they created things of beauty and charm; by their example they encouraged a small and select group of young artists to graphic expression upon the wood, and worthy and most sympathetic associates they found in Sturge Moore, Reginald Savage and Lucien Pissarro.

Mr. Ricketts, with his amazing knowledge, even in those far days, of the best art of every period and country, was drawn to the decorative linear graces of the fifteenth-century Venetian woodcuts, as perhaps best exemplified in the famous *Dream of Poliphilo*, and in this manner, with his own graphic poetry and purity of line, he designed and engraved his beautiful series of the "Parables of Our Lord" and his lovely "Cupid and Psyche" sets. Then, in collaboration with Mr. Shannon, he took George Thornley's translation, from the Greek of Longus, of the celebrated pastoral romance "Daphnis and Chloë," and, with exquisite illustrations and page-decoration finely engraved in the black-line manner upon the wood in happy conformity with the printed text, made of it a book of real artistic delight. Perfect harmony of idea and execution distinguished the collaboration of the two young artists, as one may see by the two engaging woodcuts from their several hands, reproduced here, Mr. Shannon's *The Vintage* (p. 4) and Mr. Ricketts's *Winter* (p. 5). The pastoral charm of the romance inspired the invention of each alike

TAIL-PIECE BY MARGARET PILKINGTON

with harmonious grace of design and delicate vivacity of detail, expressed with the fluent line of the original wood-engraver. This fluent graven line was also the medium of a peculiarly personal phase of Mr. Shannon's expression upon the wood. It produced a set of twelve circular prints done in the manner of the Italian chiaroscurists of the early sixteenth century, but with a beauty of handling all Mr. Shannon's own.* Idyllic conceptions of rural labours at different seasons of the year furnish the motives for rhythmical designs, which, printed in a harmony of three tones, are unique in English art, though the *Camaïeu* has become a favourite method with the French wood-engravers.

With Mr. Sturge Moore we get another aspect of woodcut expression. In the elemental fantasy of the designs for "The Metamorphosis or Pan" series (p. 9), for "The Centaur and the Bacchante" set, the exquisitely tender *Sermon on the Mount*, the illustrations to Wordsworth, and other things done for the Vale, Eragny, and Unicorn Presses, we find no laborious engraving to the order of an inexorable design, but the artist's poetic imagination seems to have taken graphic form inevitably upon the wood itself as the lights responded to the tool's inspired incisions. This is true creative engraving and real poetry transmuted into terms of expressive art. But these things were done long ago, when imaginative design in the form of original woodcut still had but a limited opportunity of making an English book beautiful, a condition that the spreading favour for original engraving should bring again yet more comprehensively. In France, I venture to think, such creative talent as Mr. Sturge Moore's would be splendidly utilized for book-illustration. Meanwhile he expresses himself mainly through the beauty of his poetry, while his graver and wood-block are devoted to distinguished design for book-plates, of which we give one of his latest and finest examples (p. 3).

TAIL-PIECE BY MARGARET PILKINGTON

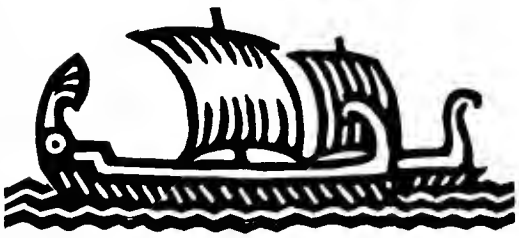
The specimens we show of Mr. Lucien Pissarro's art upon the wood belong also to that period of enthusiasm when the Vale Press and the Eragny were busy, and hopes were high for the woodcut and the harmony of the printed page. Here are *Ruth Gleaning* (p. 8) and *The Meeting of the Elders* (p. 8), from "The Book of Ruth," 1896, and two

* See THE STUDIO, Sept. 1916.

designs from Perrault's *La Belle au Bois Dormant* (pp. 6 and 7), which hold their place in the book graciously bordered with black and gold ornament. In these woodcuts, done with the graver and designed for alliance with type, we recognize that peculiarly personal charm, with the tender grace of line and sweet *naïveté* of expression, which distinguishes Mr. Pissarro's work, whether for black and white or for colour as he uses it in a decorative manner of his own. It is good to know that his ideals are still to the fore, that his successes on canvas have not lured him from his old loves the wood-block and the printing-press, and that, with some encouragement from discerning French bibliophiles, and, let us hope, English too, the Eragny Press is yet full of promise for the woodcut.

Another artist of marked individuality and inventive power, whose enthusiasm is active for woodcut as an ally of the printing-press, is Mr. James Guthrie. He has made many cuts of fine design and poetic significance, but at present he is chiefly concerned with the wood-block as a medium for book-decoration and cover designs, in which he often uses the cut to support a line-block as a second colour or tint. His Pear Tree Press at Bognor is the scene of much interesting experiment. There, as a reaction against the old type methods, he prints from relief-plates, somewhat in the manner, but not imitation, of Blake; and there, working, as he says, at the press and for it, much good use is made of woodcut by himself and his three promising young sons, Robin (p. 52), Stuart and John.

"COCK AND HENS" BY MARGARET PILKINGTON



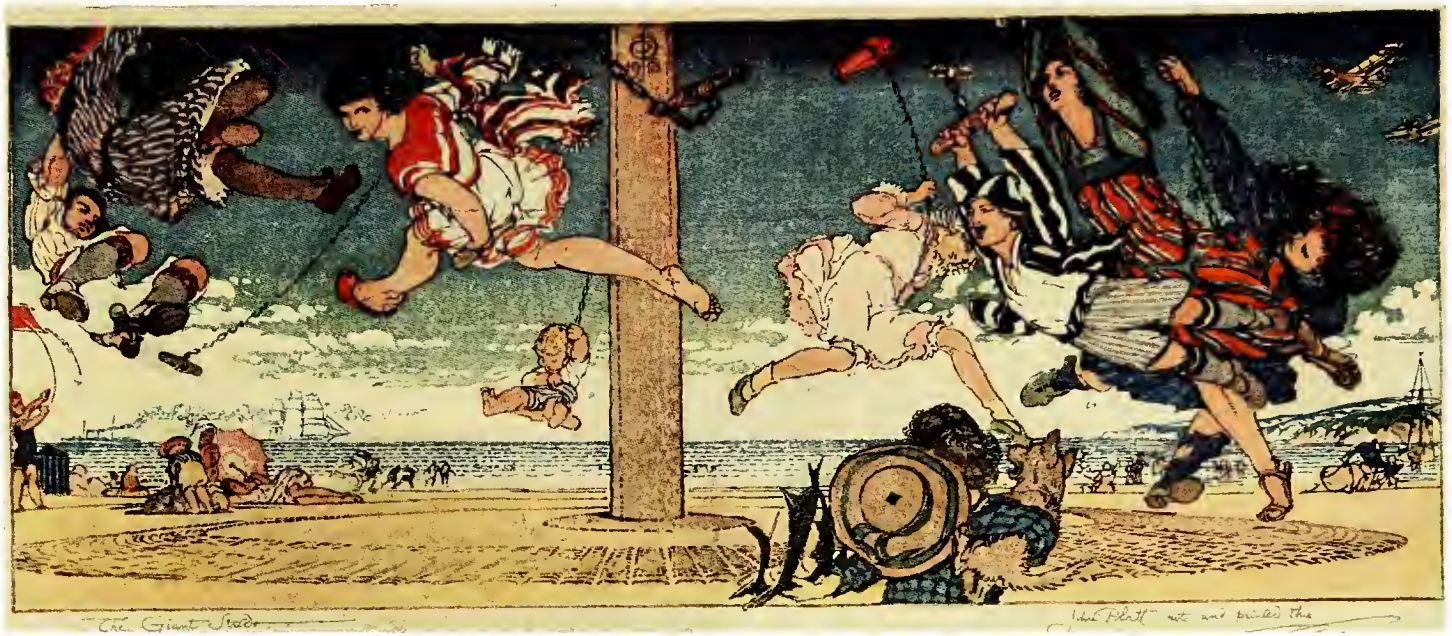
TAIL-PIECE BY VIVIEN GRIBBLE

Mr. Noel Rooke's masterly print *The Two Bridges** proved him a highly accomplished artist upon the wood-block, and another aspect of his achievement will be recognized in the two fine cuts reproduced here, *The Edge of the Wood* (p. 50) and *The Head of the Glacier* (p. 51), the former a print of large dimensions, 18 in. by 10 in., the latter designed for an added tint. But, apart from his own expression, Mr. Rooke is doing very valuable work as a trainer of young wood-engravers at the Central Technical School, where the application of the art of the wood-block to book-illustration and decoration is his main concern. Examples of the work, done mostly with the graver, of some of his more promising pupils will be found among our illustrations, and one may draw attention to Miss Mary Berridge's well-designed *Lion Street, Rye* (p. 10), Mr. H. K. Rooke's vivaciously cut *Steamer at Sea* (p. 29), Miss Vivien Gribble's decorative line in *The Wheatfield* and the "Lucullus" tail-pieces (pp. 16 and 19), Miss M. Pilkington's lively black-and-white studies in the poultry yard (pp. 14 and 15), and Miss Millicent Jackson's *Houses in Hilly Country* (p. 13).

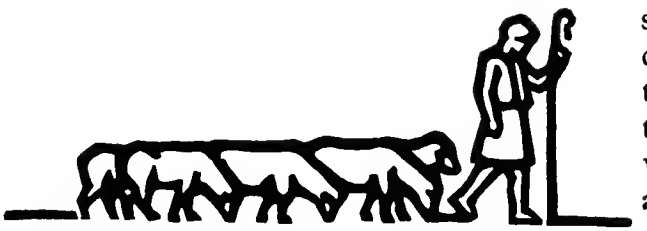
"THE WHEATFIELD" BY VIVIEN GRIBBLE
(By permission of the Editor of "Change")

The very genius of the woodcut animates the expression of Mrs. Gwendolen Raverat, certainly one of the most gifted and original artists now using the medium for the direct utterance of their own graphic conceptions. To me her work in its range and variety seems to show almost every quality that an expressive wood-engraver should have. Above all, sincerity of expression, whatever the pictorial motive; and loyalty to the material, whatever manner she may adopt for its handling. This choice or handling is always in harmony with the subject-matter, which, varied as it is, seems to be vitalized spontaneously and in its

* See THE STUDIO, August 1915.



"THE GIANT-STRIDE." BY JOHN E. PLATT
(WOOD-BLOCK COLOUR-PRINT)



TAIL-PIECE BY VIVIEN GRIBBLE

simplest essentials by an exquisitely alert imagination that visualizes its conceptions at once in terms of woodcut. The light speaks as her graver or gouge cuts away the wood, and her picture takes form and life. Look at the little landscape called *Sheep* (p. 20) ; see with what masterly arrangement of elimination she has so juxtaposed black and white in every detail of her picture that the tender glow of the day's waning light informs the air over the meadow, and the very depth of the water reflecting the homing sheep and the solemn trees, with an expression as true and beautiful in its way as one may find even in an etched landscape of Rembrandt, and as eloquent in the accents of its own medium. Look, too, at the various treatment of light in the two small landscapes, *Winter Morning* (p. 20) and *The Poacher* (p. 21) ; here we find Mrs. Raverat, in a slightly earlier and less broad and simple attitude towards the landscape woodcut, aiming at tonal subtleties with a very delicate use of her graver. In this manner she has found herself equally at home with the scenery of the woodlands, the mountains and the sea-coast. Some of her cuts in freer and bolder handling of woodcut, like *The Travellers* (p. 22), are creations of pure fantasy, while there is a pathetic austerity of conception in her *Pietà* and *The Visitation* ; but it is in her illustrations of the old romantic and supernatural ballads that her imagination seems to me to reach its fullest artistic expression. Woodcut, with its straightforward sincerity, is the very medium for illustrating the simple poignancy of such poetry. *Clerk Saunders' Ghost* (p. 21) is a little masterpiece. Could anything be more expressive than the figure of the girl crying to the ghost of her slain lover, as she sees it vanishing through the shimmering trees into the mysterious dark ?

With true artistic sympathy and insight Mrs. Sylvia Mills Whitham has translated into terms of black-line engraving certain paintings of Giotto and Bellini, but *Old Jewish Burial Ground, Chelsea* (p. 28), shows her here as an original engraver of talent, with an interesting vision for essentials in a design that seems to call naturally for the accent of the white line.

TAIL-PIECE BY VIVIEN GRIBBLE

Mr. Sydney Lee is a most versatile artist who has

"WINTER MORNING" BY GWENDOLEN RAVERAT

used nearly every graphic method with distinction; but it is as a wood-engraver, I think, he most happily expresses his art. His is true white-line engraving, and he handles the box-wood, cut on end of the grain, with the expressive authority of a master. It is essentially creative engraving; for, the design being conceived upon the wood in its main elements of line and mass, the picture is developed in detail with graver and scorper as the artist's invention accepts suggestions from the material, the result being such as no other graphic method could possibly give. Mr. Lee has a very logical practice of coating his block with Indian ink before commencing work with his tools. The advantage of cutting into a positively black ground is that the incisions, or the parts of the wood cut away, show the lights as the whites would appear in the impression on paper, and the effect of this we see in the distinctive luminosity of Mr. Lee's woodcuts. A very remarkable quality of his engraving is the subtle differentiation of textures he suggests with the infinite variety of the character and direction of his incisions. This can be seen in the two representative prints reproduced here, *Cottage Doorway* (p. 23), and *French Peasant* (p. 27), but still more remarkably in the rocks, water, trees and verdure of the well-known *Limestone Rock**—Mr. Lee's masterpiece—and the dark hairy coats of the cart-horses against the stone and timbered cottages in bright sunshine of *The Village Street.** But while Mr. Lee is loyal to the hard box-wood and graver for his black-and-white expression upon the block, he has yielded for colour to the lure of the softer woods—the cherry and the pear—and, in the manner of the Japanese, has taken knife in hand and cut designs of a broad simplicity appropriate to the colour-print. He, indeed, was one of the first to follow Mr. Morley Fletcher's lead in this

"SHEEP" BY GWENDOLEN RAVERAT

* See THE STUDIO, Oct 1914 and March 1917.

"THE POACHER" BY GWENDOLEN RAVERAT

direction. His best colour-prints are *St. Ives*, *The Bridge*, and *The Sloop Inn* (p. 25), which is among our colour-illustrations. In this nocturne, printed from seven blocks, the lamplight in the inn windows contrasting with the suffused moonlight of the street produces a very harmonious effect of romantic charm.

Whatever the subject-matter of any work of Mr. Frank Brangwyn's its artistic motive unerringly suggests the appropriate medium of expression, and within the proper scope of that medium the artist, with his characteristic largeness of utterance, unfailingly determines his design. When he addresses himself to wood-engraving with his customary vigour and originality of method and the true craftsman's sense of the material, his draughtsmanship is as expressively free and instinct with vitality as it would be were chalk or charcoal the medium, but it has the accent of the wood-engraver's line and no other. Mr. Brangwyn's graphic invention dictates to his graver as the picture evolves upon the wood. Look at the pathetic print, *The Nuns of Dixmiden* (p. 2) with the war-menace of their environment dramatically suggested; could it have been conceived as it is, with its pictorial significance of white on black, in any other terms than those of woodcut? In his designs, too, for interpretation by other wood-engravers, such as Mr. H. G. Webb and the Japanese Mr. Y. Urushibara, his conception is always so loyal to the material that the result is almost that of original engraving. And, by the way, Mr. Webb has himself done original woodcuts of technical and artistic interest.

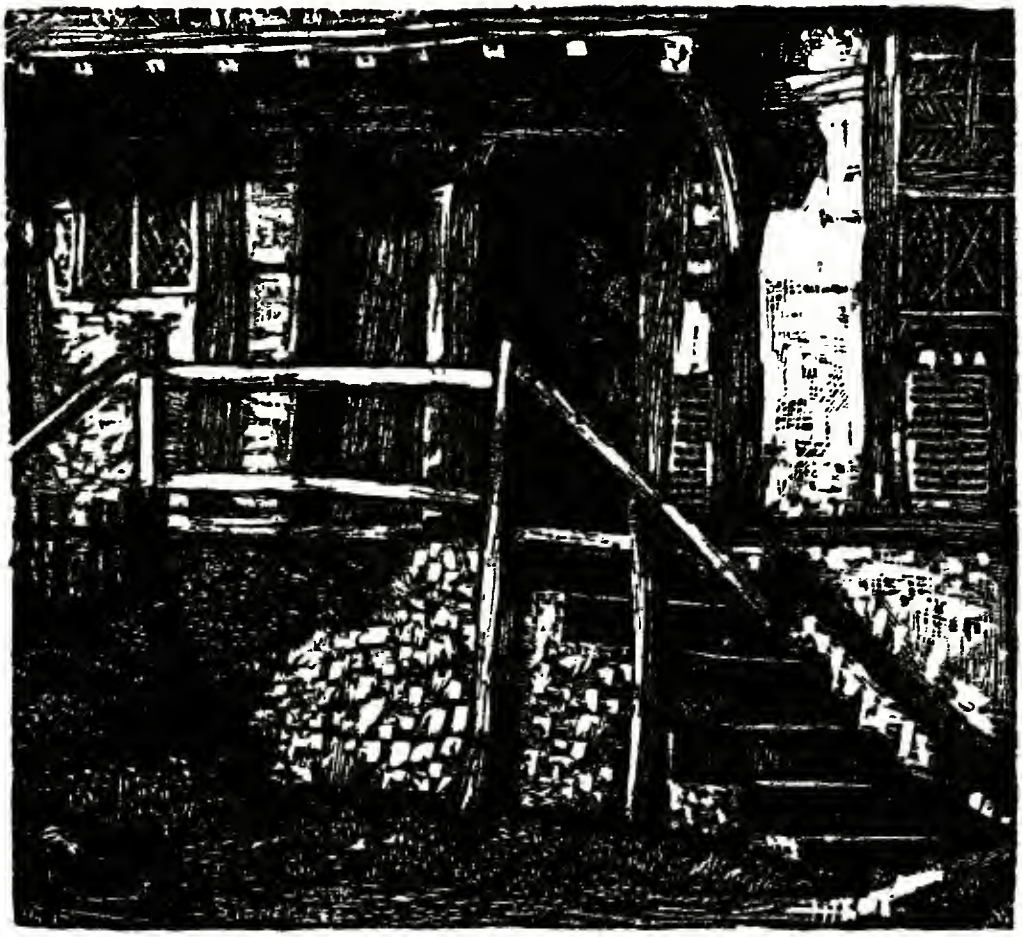
When M. Paul Colin, the eminent French wood-engraver, in a most engaging *causerie* on the technique of his art, applied to its practice Dela-

"CLERK SAUNDERS' GHOST" BY GWENDOLEN RAVERAT

"THE TRAVELLERS" BY GWENDOLEN RAVERAT

croix's advice to the painter: "Make a good silhouette, what you put into it matters little," he might have cited in support of this the woodcuts of Mr. William Nicholson, which more than twenty years ago brought us with their surprising originality a fresh artistic delight. For it is the synthetic character, the balanced beauty of placing, and the vivid expressiveness of their silhouettes that give these woodcuts their peculiar distinction. Though issued as colour-prints in their several series—*An Almanac of Twelve Sports*, *An Alphabet*, *London Types*, *Twelve Portraits*—what really matters about these prints, be the subject a prize-fight (p. 42), a lady (p. 41), a queen, or a coster-girl, is the pictorial vitality of each, realized by design and draughtsmanship which ignore all but essentials, yet give those essentials an all-comprehending suggestion that inevitably quickens imagination. These broadly handled woodcuts, with their individuality of conception, their artistic beauty of execution, and their virility of humour and character, brought a new spirit into the convention of the woodcut, though, paradoxically it would seem, they were not cut, as one would imagine, but done with the graver on the hard cross-grained wood.

Mr. Edward Wadsworth is a clever and serious artist who sees in the white on black of the woodcut a sympathetic medium for the expression of his vision in abstract design, and, though I cannot pretend to see eye to eye with him in the visual abstractions that his artistic formulæ offer for views of towns, harbours, villages, I recognize that in some of his prints the



"THE COTTAGE DOORWAY"
BY SYDNEY LEE, R.E.

"THE SLOOP INN." BY SYDNEY LEE, R.E. (WOOD-BLOCK COLOUR-PRINT)

"FRENCH PEASANT" BY SYDNEY LEE, R.E.

shapes he has cut constitute patterns of a decorative ingenuity. Happily, however, his service as an officer directing marine *camouflage* led him to see in the simplest terms of black and white the beauty of the "dazzled" ship in dry-dock. This he has interpreted in a woodcut of remarkable appeal, *Dry-docked for Scaling and Painting* (p. 31), in which the white and black, reacting upon each other with rich effect, contrive a peculiar beauty through sheer magic of form.

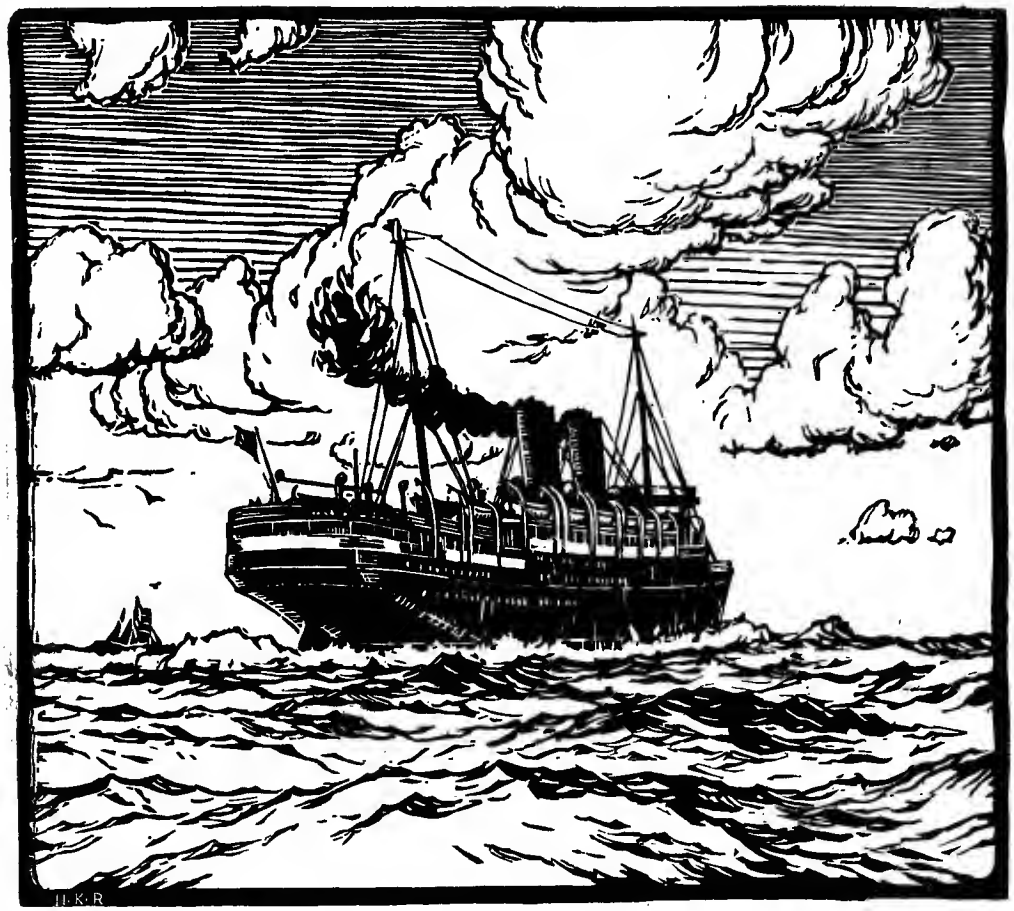
The same kind of appeal one finds in Mr. Robert Gibbings's *Melleha-Malta* (p. 34), the appeal of white shapes on black which an inherent symmetry of design translates into the shapes of buildings in intense sunlight and shadow, a convincing abstract with peculiar woodcut character. This mass-manner of black-and-white design is a favourite medium of expression with this interesting young artist. We have seen him use it with

brilliant originality in two prints, recently reproduced in THE STUDIO*—*The City Walls, Salonica*, and *Dublin under Snow*—while it is the basis in fine design of his remarkable colour-print *The Retreat from Serbia*. An essential charm of all his prints is their decorative quality due to a fine sense of pictorial spacing and of balancing the lines and masses. This is notable in *The Mill* (p. 33) with its graven delicacy of white line. For his colour-prints Mr. Gibbings does not adopt the Japanese convention. His colour-schemes are simple and rarely need more than two or three blocks, but, mixing his colours with varnish, he graduates his tones with the rollers, using an ordinary printing-press. In *Albert Bridge, Chelsea* (p. 35), his blue and purple have transfigured the lines of the suspension bridge with the magic charm of moonlight on the river.

It is always interesting to see artists extending their means of expression. Here, for instance, in *Lorry-Jumpers* (p. 30), is that strongly individual painter, Mr. C. R. W. Nevinson, before he had quite emancipated his manner of vision from the dictates of the Cubist formula, turning to the woodcut, with bold and vigorous handling, for a vivid white-and-black impression of the motor-lorry carrying soldiers to or from the battle-zone. Then, see with what broad simplicity of treatment Mr. R. H. Buxton, always happy on canvas with landscape and the hunting episode, has used the characteristic accents of woodcut to picture the huntsman riding to hounds across country (p. 34). The wood-block has lured Mr. W. P. Robins and Mr. George Soper, for the while, from their copper-plates, but both have adapted their expression artistically to the language of the less familiar material.

"OLD JEWISH BURIAL GROUND, CHELSEA" BY SYLVIA MILLS WHITHAM
(From a print lent by Messrs. P. and D. Colnaghi and Obach)

* Feb. 1919.



"STEAMER AT SEA" BY HERBERT KERR ROOKE

(By permission of the Proprietors of "The Times")

There is no hint in the well-balanced black and white of Mr. Robins's landscape *The Foreshadow of Storm* (p. 46), that this distinguished etcher would respond to such a subject more happily with his needle or dry-point; the treatment is absolutely what the nature of the wood demands. So too with Mr. Soper's two admirable little prints, *The Hay Cart* and *The Shepherd* (p. 32), in which, with the true wood-engraver's conception and feeling, he has conveyed the charm of rural actuality as artistically as he does in his etchings.

Mr. Eric Gill is as original a wood-engraver as he is a sculptor, and that is to say he is one of the most interesting of our time. He has an extraordinarily plastic conception of the wood. Mr. Gordon Craig and Mr. Lovat Fraser both use woodcut in a bold, broad, expressive way personal to each. It is long, I think, since Mr. William Strang tried the medium for illustration. Miss Louise M. Glazier works on the wood with charm. Miss Molly

"LORRY-JUMPERS" BY C. R. W. NEVINSON

Power shows a true woodcut feeling for white on black in designs of pictorial vitality and artistic distinction.

Mr. J. D. Batten and Mr. F. Morley Fletcher were the two pioneers in England of wood-block colour-printing by Japanese methods, but, valuable as was Mr. Batten's work in this direction, it was Mr. Morley Fletcher who carried the matter further. The charm of his *Wiston River* is witness to his artistic mastery of the Japanese technique; his "Wood-block Printing" is the authoritative textbook on the subject, and to his teaching some of the leading exponents of the colour-print in this country owe the groundwork of their accomplishment. One of these, Mr. Allen W. Seaby, at the University College, Reading, School of Art, is, in his turn, exercising an important influence as teacher, inspiring with his enthusiasm and example a group of most promising students to expression through the wood-block colour-print. In his pictorial studies of bird life, Mr. Seaby accomplishes delightfully varied colour-harmonies, and his prints are among the most desirable of their kind. *Old English Pheasants* (p. 11), reproduced here in colours, is a typical specimen, suggestively natural in its chromatic scheme, as in the vitality of its design.

Among the English makers of colour-prints Mr. William Giles holds a

"DRY-DOCKED FOR SCALING AND PAINTING" BY EDWARD WADSWORTH

very prominent position, and certainly none is more interesting in his methods, none perhaps so masterly in expressing in terms of decorative beauty the pictorial poetry of his conceptions. In this volume we are concerned not with his development of surface-printing from metal plates, but with his work on the wood only. One recalls with delight the romantic charm of his *September Moon*, the lovely tints of *Our Lady's Birds*, the finely designed *Ponte Vecchio* and the *Stonehenge*, the impressive *Passing of the Crescent, Umbria*. In each of these the subtle gradation of tone was one of the emotional elements of beauty; for Mr. Giles has no per-

"THE SHEPHERD" BY GEORGE SOPER

sonal use for the flat-tint decorative convention. *Swan and Cygnets* (p. 39), the print by which he is represented here, with its colour-scheme of blue and silver, was produced by a number of printings from eight blocks, and the pictorial vitality is in no small measure due to the naturalness and spontaneity with which the mother-bird and her young are presented moving through the live swirling water. *Quedlinburg-am-Hartz* (p. 38), seen here in monochrome, gives in engaging design a sunny vision of the quaint little German mountain town.

Miss Mabel Royds has taken as naturally to the wood-block colour-print as Mr. Giles's cygnets to the water. The reproduction of the key-block of her charming *Girl and Goat* (p. 45) shows the expressive rhythm of her design and its free cutting on the wood. She achieves both rich and delicate harmonies with flat tints, and in this print a superb blue dominates the colour-scheme. Miss Royds's prints are particularly suitable for wall decoration, and we have selected *The Tight-rope Dancer* (p. 43) for colour reproduction on account of the freshness of its pictorial motive and the vivacity of its treatment; although in the decorative synthesis of her later prints, with the unusual chromatic suggestions of their interesting Indian subjects, such as *Sword Grinders* and *The Prickly Pear*, one may feel the emotion of a simpler, deeper beauty and the promise of yet finer achievement. Other prints of notable charm are *Ghosts*, *Sunspots*, *The Patchwork Quilt*, and *Chestnut Burrs*.

Wall decoration again is the purpose of Mr. J. E. Platt's attractive print *The Giant Stride* (p. 17), and here the artist has found a new and stimulating pictorial motive in the children's rapid whirling, almost flight, through the air in their enjoyment of this favourite gymnastic exercise. By the vivacity of his design and the clever use of pure pigment, he has succeeded in suggesting the exhilaration of the uncontrolled movement, with an added impulse from the "sea and bright wind and heaven of ardent air." Mr. Platt uses the Japanese methods, and *The Giant Stride*

"THE HAY CART" BY GEORGE SOPER

"PLOUGHING" BY ROBERT GIBBINGS

requires eight printings from four blocks of English cherry-wood cut on both sides. He has a sensitive care for the nature of his material, and all his prints are conceived in terms of wood-printing. Mr. and Mrs. Austen Brown also use the Japanese technique for their decorative prints, as do Miss Ethel Kirkpatrick and Miss Ada L. Collier, who has lately round her subjects in picturesque Martigues and Tangier, *Martigues Boats* being a very attractive print. Mr. Charles Mackie's methods differ in several ways from the Japanese, and his mixing a very small quantity of oil with his pigments, and depending on colour-shapes without a key-block, give his prints an artistic character of their own. He has described the colour-print as "an emotional use of the printing-press," and this might apply to the colour-method of Mr. Hall Thorpe's impressive woodcut *The Wise Men* (p. 37), with its bold silhouette.

Mr. E. A. Verpilleux owes nothing to the Japanese; their conception of the colour-print differs materially from his, which is that of creative wood-*engraving* with the emphasis of colour as an emotional element. Those subtle nuances of tone with which he suggests light vibrating through the atmosphere are produced by no devices of printing, but are the result, artistically determined, of his graver's and gouge's work upon the wood. His printing is a comparatively simple matter, the press taking the place of the Japanese *baren*, and printer's ordinary fat ink used instead of water-colours mixed with rice paste. Mr. Verpilleux's pictorial conception is tending towards symbolic significance. His fine *British Museum* (p. 49), for instance, reproduced in half-tone. With the nobility and serenity of the design, the vivid actuality of the crowd

"THE MILL" BY ROBERT GIBBINGS
(By permission of the Editor of "Change")

"MELLEHA-MALTA" BY ROBERT GIBBINGS

about the stately columns, and the subtle tonality of the London atmosphere, one feels that the artist is interpreting the romance, the wonder, the mystery of this monument or the world's knowledge that preserves the witnesses of the ages in the midst of our every-day London. In the imaginative vision of *Edinburgh Castle* (p. 47), in its lofty rock-perched majesty, design and colour emphasize the romantic glamour of the castle's purple past in contrast with the matter-of-fact of to-day's Edinburgh, as typified by the casual people and the bandstand.

The wood-block colour-print is likely to become an important element or home-decoration, especially in the coming time of happier housing; for, with freshness of motive, charm of design, and a simple harmony of tones, it responds artistically, and at little cost, to the popular instinct for the coloured picture.

"THE HUNTSMAN" BY R. H. BUXTON

"ALBERT BRIDGE, CHELSEA"
BY ROBERT GIBBINGS
(WOOD-BLOCK COLOUR-PRINT)

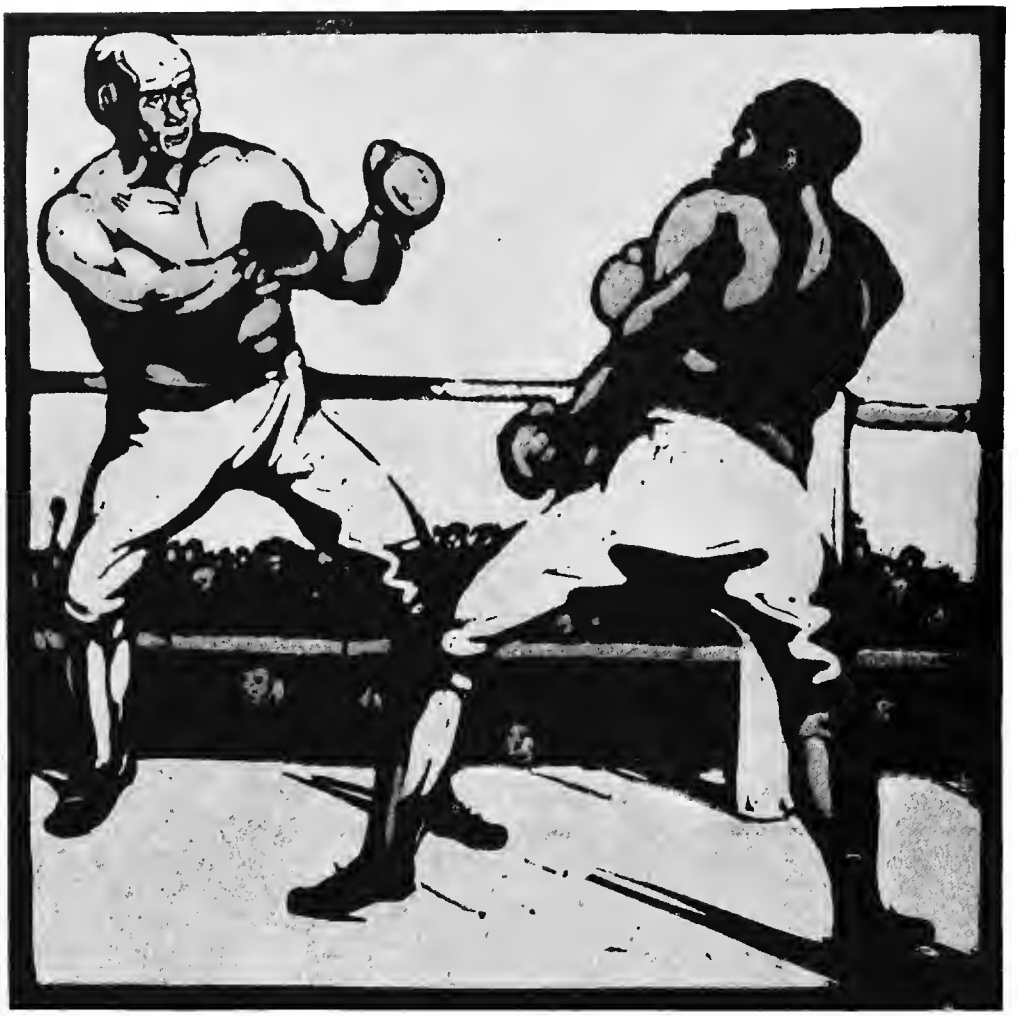
"THE WISE MEN." BY HALL THORPE (COLOUR-PRINT)

"QUEDLINBURG-AM-HARTZ." BY WILLIAM GILES (COLOUR-PRINT)

"SWAN AND CYGNETS." BY WILLIAM GILES (WOOD-BLOCK COLOUR-PRINT)

(By permission of Mr. William Heinemann)

FROM "AN ALPHABET." BY WILLIAM NICHOLSON



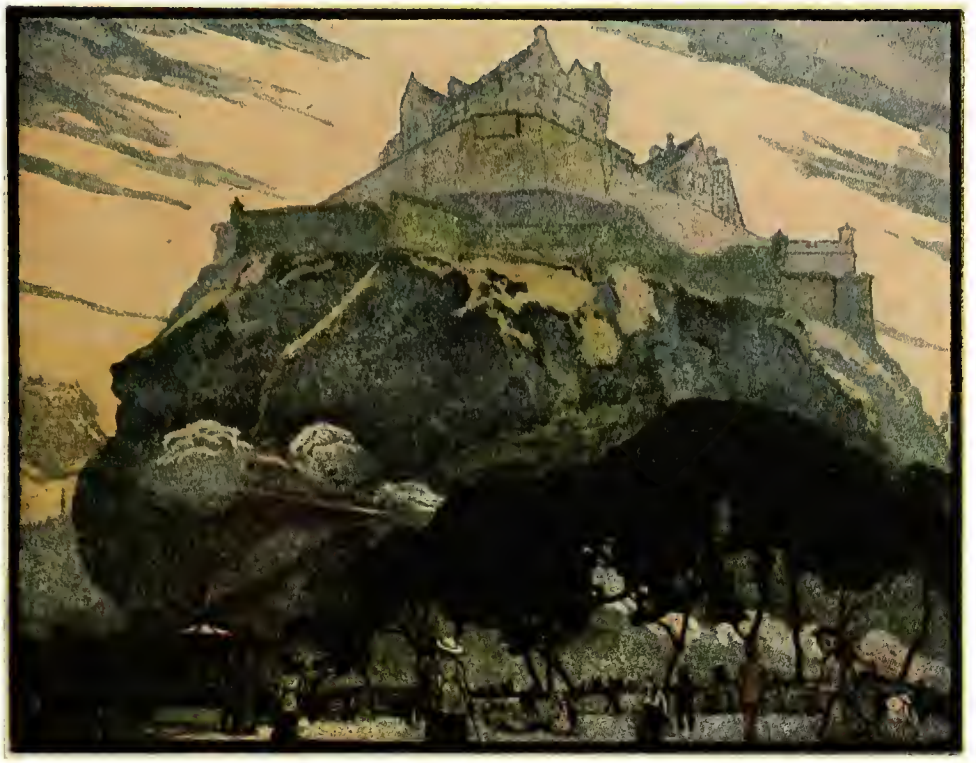
FROM "AN ALMANAC OF TWELVE SPORTS." BY WILLIAM NICHOLSON

(By permission of Mr. William Heinemann)

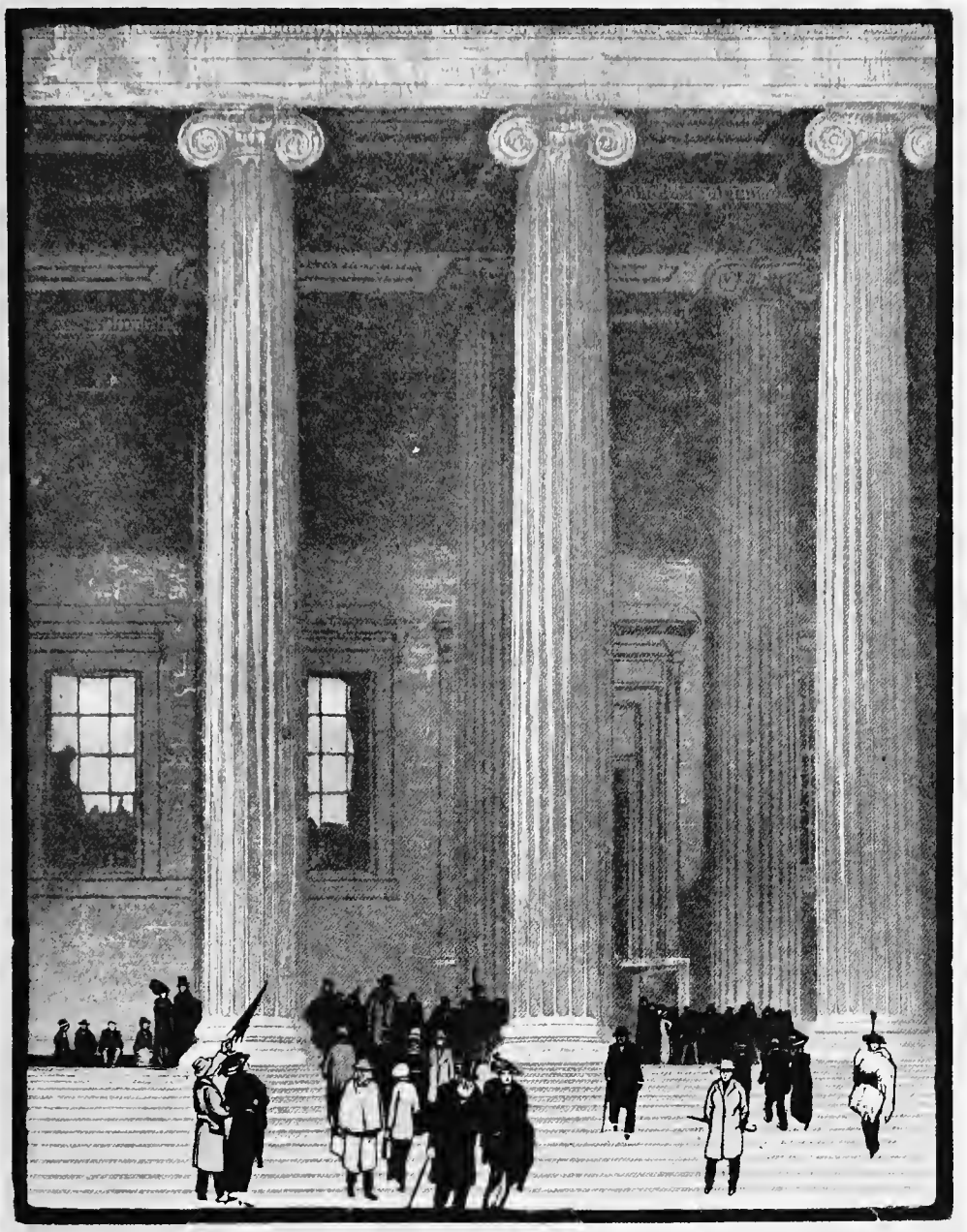
"THE TIGHT-ROPE DANCER." BY MABEL A. ROYDS (WOOD-BLOCK COLOUR-PRINT)

"GIRL AND GOAT." BY MABEL A. ROYDS
(KEY-BLOCK FOR COLOUR-PRINT)

"THE FORESHADOW OF STORM"
BY W. P. ROBINS, R.E.



"EDINBURGH CASTLE." BY E. A VERPILLEUX (WOOD-BLOCK COLOUR-PRINT)

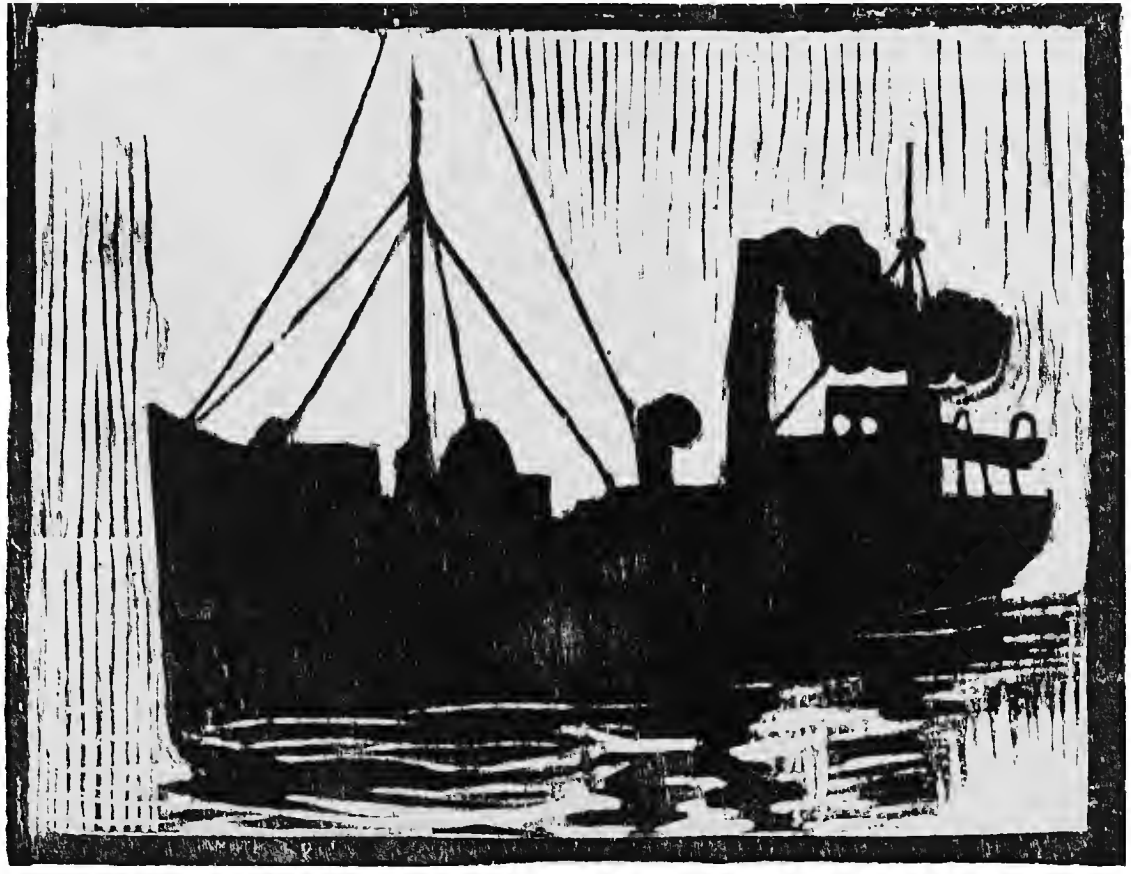


(*From a print lent by Messrs. P. & D. Colnaghi & Obach*)

"THE BRITISH MUSEUM." BY E. A. VERPILLEUX (COLOUR-PRINT)

"THE EDGE OF THE WOOD." BY NOEL ROOKE

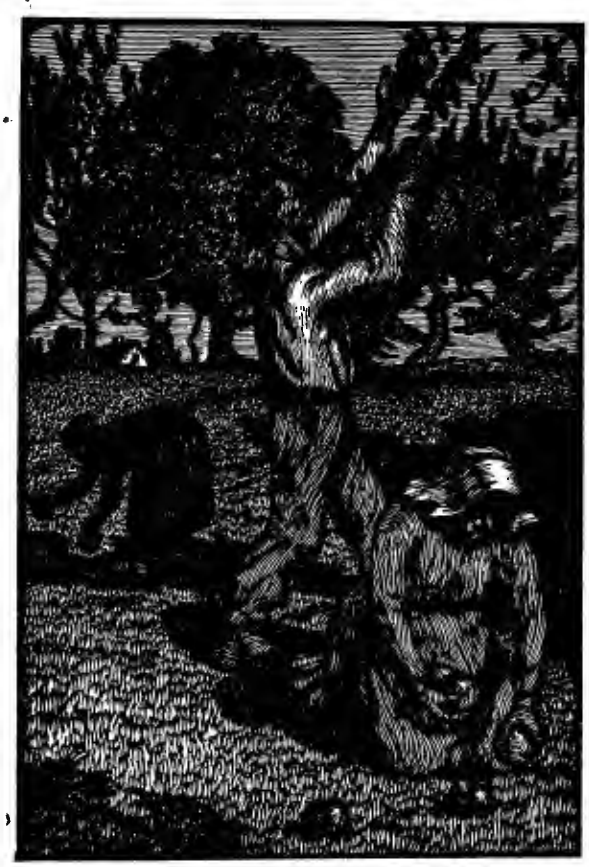
"THE HEAD OF THE GLACIER." BY NOEL ROOKE



"THE TRAWLER." BY ROBIN GUTHRIE

THE WOODCUT IN FRANCE

WOODCUT in France is now as much *dans le mouvement* as etching in England; which is to say that as a medium of artistic expression the wood-block is enjoying a favour with our French friends far more expansive and stimulating than has so far been accorded to it in this country. The chief reason for this is not farther to seek, perhaps, than in an artistic reaction still more emphatic against the camera as intermediary between the artist and his public, with the consequent rediscovery of wood-engraving as the natural decorative ally of typography. It would have been little, however, to bring back this ancient and beautiful medium to the merely reproductive function to which it had been relegated before the photographic processes robbed it of even that humble purpose. The artists of France began to see that in the wood-block they had to their hands a material which, if only they approached it with sympathetic understanding, would respond to their graphic expression with a supple and characteristic charm of its own. Here was the medium that of old had added expressive adornment, sweet or grave, to the printed page of the honoured book, and given the people's homes their saints' pictures, their block-books, and their playing-cards; here was the medium of masterly design that had glorified the age of Dürer, the medium too of the earliest essays in printed tints supplementing the graven picture, as of the delicate linear graces and harmonious arrangements of the Japanese colour-prints. Surely, then, for such an adaptable medium the illustrative art of modern France, with its sincerity, its flexibility and bold vivacity of expression, always sensitively responsive to the artistic emotion, could find a rich and varied use.



"SEPTEMBRE" BY P.-E. COLIN
Illustration for "Almanach du Bibliophile," 1902. (Published by E. Pelletan)

It was, as in England, a small

group of earnest, accomplished and enthusiastic artists who saw this first, and started the movement which has had such a widespread development. These found an inspiring genius in that very remarkable artist to whom the revival of original wood-engraving in France owed more than to any other, Auguste Lepère, whose death last year we must all deplore. He was the complete artist; as painter, etcher, lithographer, his accomplishment was always distinguished, his utterance absolutely personal, but as wood-engraver he was incomparably great, the master *par excellence*. Reproductive engraving alone was in demand when he began to work upon the wood, but his natural eagerness to express his own pictorial vision soon found vent in original engraving. Exactly forty years ago in *Le Monde Illustré* he began his prolific career as an expressive wood-engraver, and his output from that time onward was as remarkable for its quantity as its quality. A great and vital draughtsman always, with vision large and alert yet curiously observant of any characteristic detail that could lend actuality to the pictorial conception, the earlier manner of his engraving aimed at realistic representation with the fullest and subtlest elaboration of tonal effect. While the magic incisions of his graver seemed to command all the secrets and mysteries of light and atmosphere that invested the scene with its pictorial romance, his vivid and resourceful draughtsmanship would interpret all the human character and activity that illustrated the dramatic interest of his subject. This phase of the master's en-

ILLUSTRATION FOR "LES PHILIPPE" BY P.-F. COLIN
(Published by E. Pelletan)

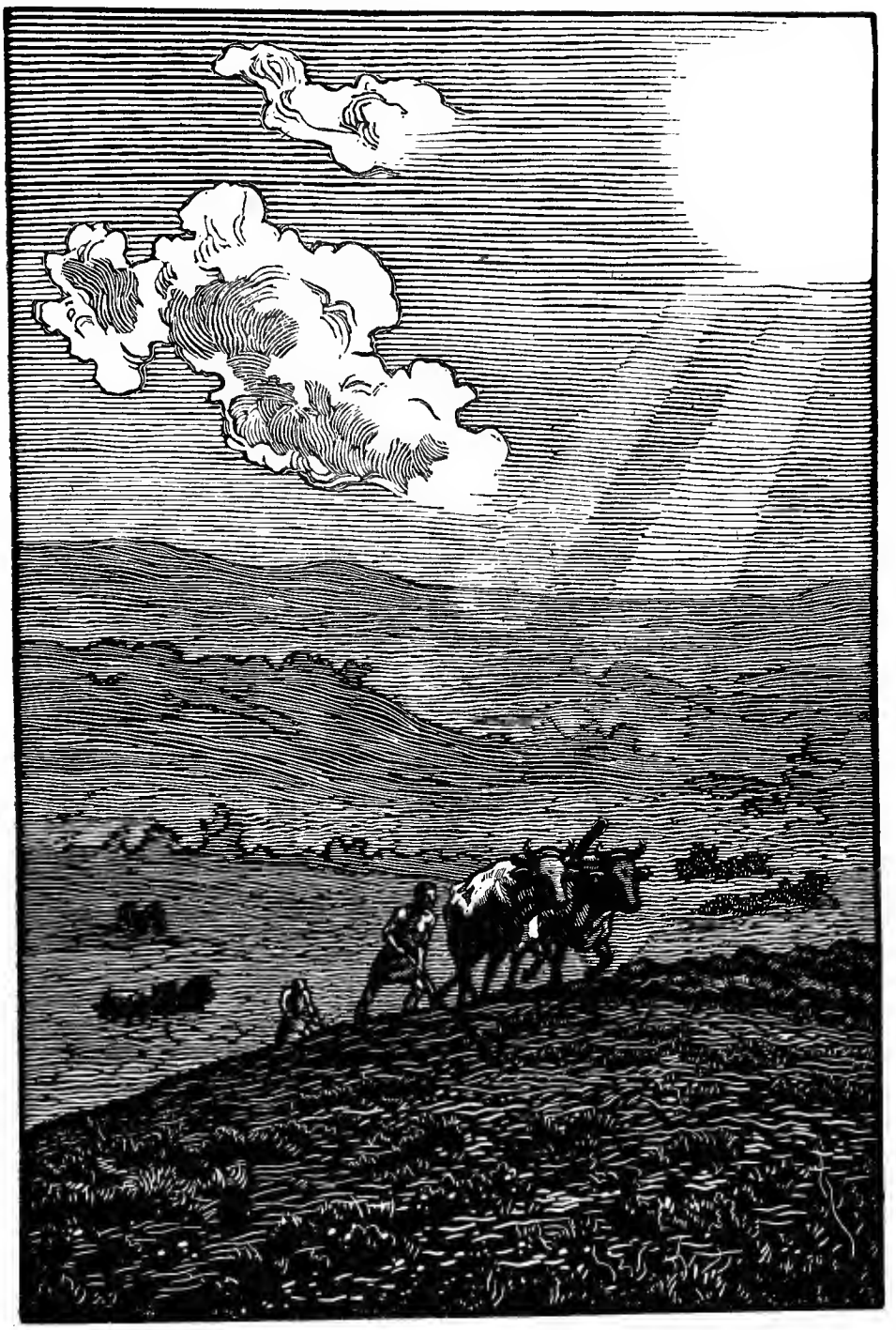


ILLUSTRATION FOR "LES TRAVAUX ET LES JOURS." BY P.-E. COLIN

(*Published by E. Pelletan*)

ILLUSTRATION FOR "LES PHILIPPE" BY P.-E. COLIN
(*Published by E. Pellelan*)

graving is exemplified in these pages by *Sortie du Théâtre du Châtelet: Scène de Nuit* (p. 61), a typical scenic impression with its pictorial balance of white, black and grey tones, and by the magnificent *L'Abreuvoir à l'Île Saint-Louis* (p. 60), which represents perhaps the high-water mark of the master's tone-engraving. In Lepère's unaffected love of Paris and his delight in the pictorial aspects of its buildings, its streets, its boulevards, its quays, its environs, and the multifarious life and character of its people, the graver of the artist found ever-fresh inspiration. None has interpreted Paris with more affectionate understanding, and in the countless illustrations he made for such publications as the rare *Paysages Parisiens*, *Paris Vivant*, and *Paris au Hazard*, the *Revue de l'Exposition Universelle de* 1889, *Le Monde Illustré*, *L'Illustration*, *Harper's Magazine* and *Scribner's*, it is always a true Parisian's Paris that one sees, or, rather, I should say, the beloved Paris of the innate Parisian artist.

Essentially a wood-engraver, and temperamentally an artistic explorer, Lepère could not remain content with his tone-manner and its wonderful subtleties of accomplishment. He was master of the wood-block, and he knew that it had much to say to him for the asking. The bold black line with a supplemental tint or two, the *camaïeu*, or chiaroscuro, in fact, as in his *Coupeurs de bouts de cigares*, led him to woo occasionally the charm of the Japanese colour-method, a charm, however, which responded not very sympathetically to his wooing, while with the clean fine line of the sixteenth-century engravers he accomplished the astonishing intricacies of the *Vue du Port de Nantes*, in its way a masterpiece. Yet he found his greatest artistic expression, I think, when he simplified his pictorial vision to structural essentials of line and mass in rhythmical conception, and conveyed this to the wood with free and supple handling of white on black. Of this manner the beautiful *Fin de Journée** is a masterly example, while a later deve-

* See THE STUDIO, Nov. 1908.

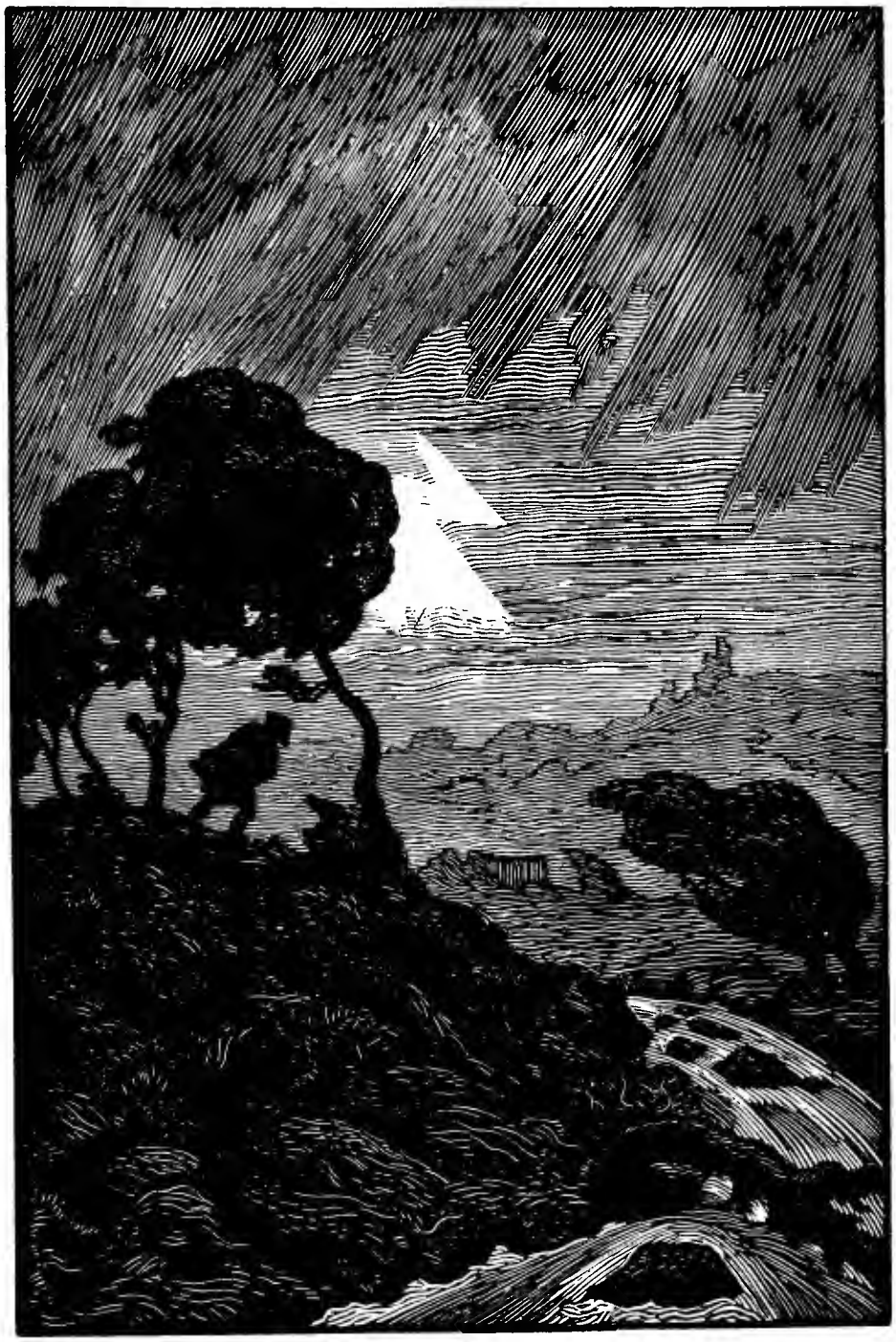


ILLUSTRATION FOR "LES TRAVAUX ET LES JOURS." BY P.-E. COLIN

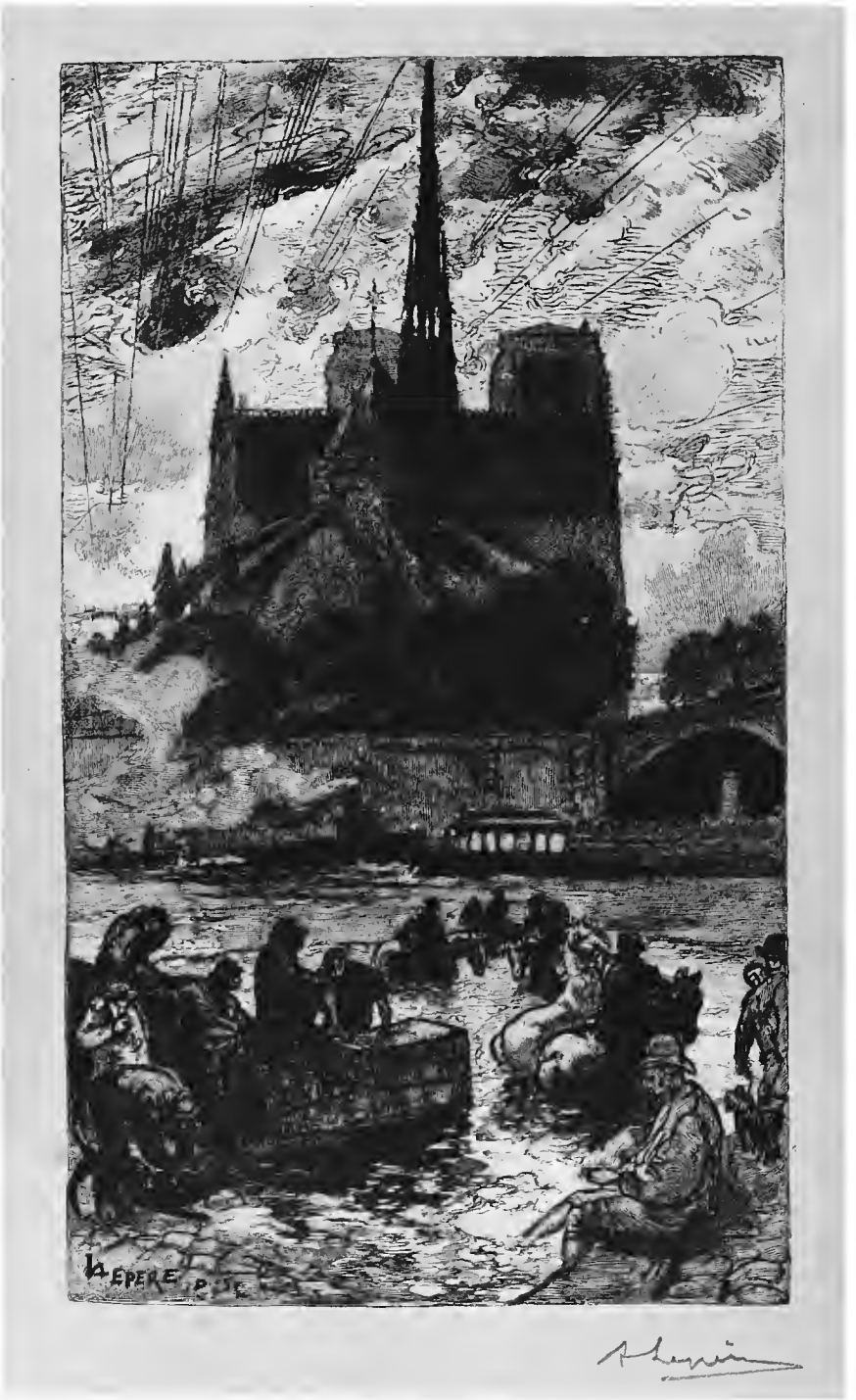
Published by E. Pelletan

"CHASSEUR ALPIN REGARDANT LA PLAINE DU RHIN." BY AUGUSTE LEPÈRE

(By permission of M. Edmond Sagot. From a print in the possession of Mr. Frank E. Bliss)

(*By permission of M. Ed. Sagot. From a print in the possession of Mr. Frank E. Bliss*)

"LE PAYSAGISTE." BY AUGUSTE LEPÈRE



"L'ABREUVOIR À L'ÎLE SAINT-LOUIS." BY AUGUSTE LEPÈRE

60

(By permission of M. Ed. Sagot. From a print in the possession of Mr. Campbell Dodgson, C.B.E.)

"SORTIE DU THÉÂTRE DU CHÂTELET : SCÈNE DE NUIT." BY AUGUSTE LEPÈRE

(By permission of M. Ed. Sagot. From a print in the possession of Mr. Frank E. Bliss)

"À TERRACINE." BY PIERRE GUSMAN
(CHIAROSCURO WOODCUT)

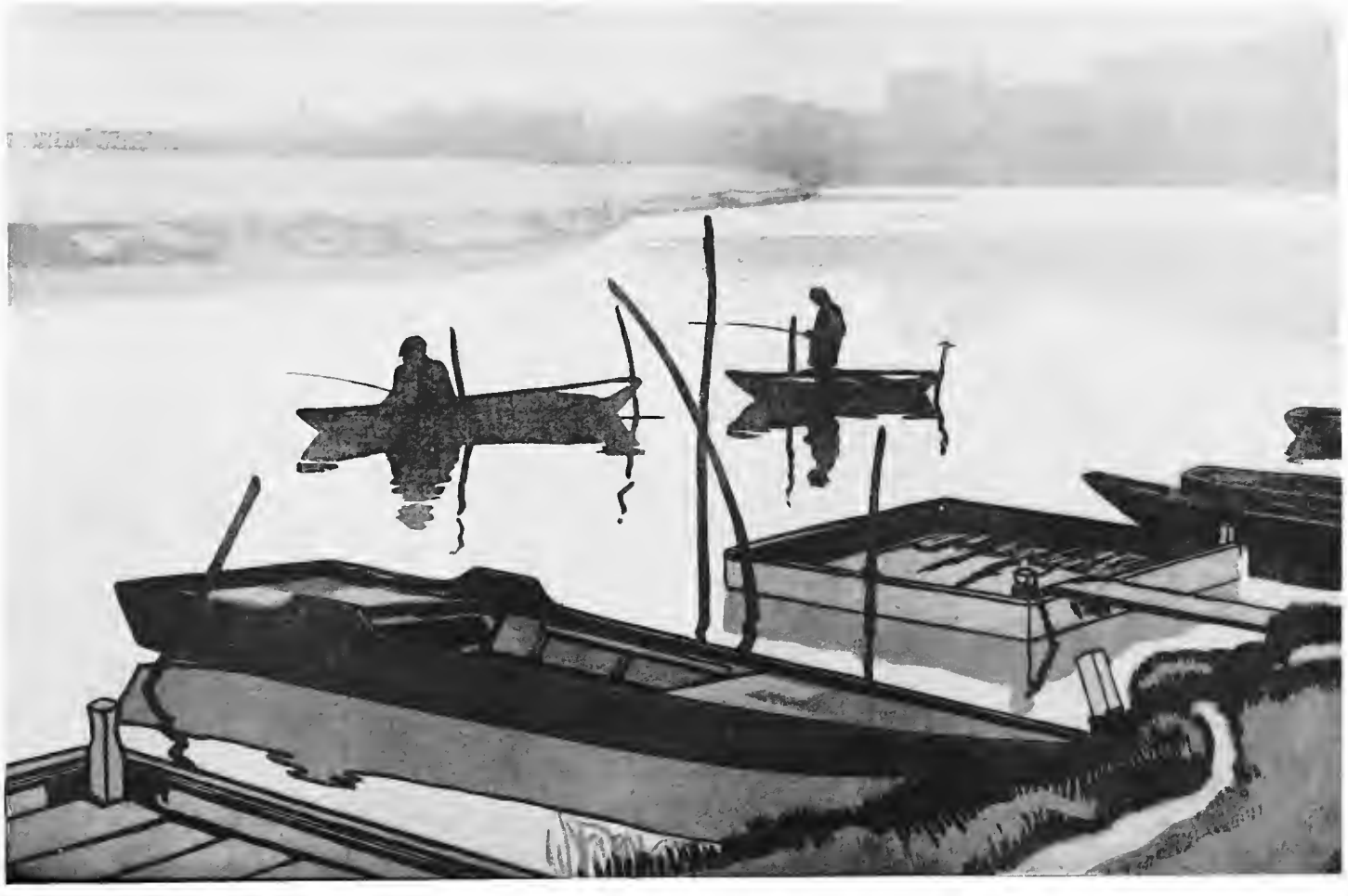
"LE VÉSUVE DE POMPÉI." BY PIERRE GUSMAN
(CHIAROSCURO WOODCUT)

"LE PAYSAGE AUX LAPINS"
BY JACQUES BELTRAND
(CHIAROSCURO WOODCUT)

(By permission of M. Ed. Sagot)

"LA LAVEUSE." BY JACQUES BELTRAND
(CHIAROSCURO WOODCUT)

(*By permission of M. Ed. Sagot*)



"BORDS DE MARNE." BY ÉMILE BOIZOT (COLOUR-PRINT)

"LES SOLDATS À LA GARE" BY J. E. LABOUREUR
From "Images de l'Arrière" (La Belle Édition)

lopment is seen in *Le Paysagiste* (p. 59), with its charming suggestion of the landscape-painter's quiet concentration in communion with nature, heedless of the lively groups of approaching country-folk. Latest phase of all, I fancy, is the bold white-and-black contrast of *Chasseur Alpin regardant la Plaine du Rhin* (p. 58), an artistic manner of handling the luminous capacity of woodcut which the following pages will show is greatly in favour among French engravers. Leadership, example, influence; these expressions are inevitable in speaking of the relations of Auguste Lepère with the other French wood-engravers of his time, but it was his unselfish sympathy of aim and fellowship of work that gave his leadership so wide and generous an influence.

Always realizing the decorative value of woodcut design for the printed page, Lepère individually, by the extraordinary variety and fecundity of his book-illustration, was bound to exercise a powerful influence on this important phase of the wood-engraving movement; but it was a very vital impetus he gave to it when in 1896 he associated himself with Tony Beltrand and Léon Ruffe in the direction of *L'Image*, a periodical publication the *raison d'être* of which was to establish the wood-block in exclusive favour as the illustrative consort of typography. There was, of course, far more artistic ardour behind the venture than popular support, and, as is usual with the pioneering artistic venture, its career was brief; but its effect was important. Not only bibliophile societies luxuriating in the *édition de luxe*, but such leading Parisian publishing houses as those of Pelletan, Pichon, Crès, Meynial, and Vollard were before long giving practical recognition to the woodcut as an essential component of the *livre d'art*. Happily, then, Auguste Lepère lived to see wood-engraving, to which he had devoted so much of his fertile life, accorded with dignity its proper place among the expressive arts, and when, with characteristic energy,

DECORATION FOR "LE CŒUR INNOMBRABLE" BY J. L. PERRICHON
(Published by Helleu-Pelletan)

M. Pierre Gusman founded the *Société de la Gravure sur bois originale* and organized its first exhibition the year before the war, the master's participation was a matter of course. And whose mind and hand but his do we find giving to the Society's *protégée* publication, *Le Nouvel Imagier*, the beautiful frontispiece that prepares us for the exposition of its artistic aims?

M. Pierre Gusman may be regarded as the literary exponent of the movement as well as an accomplished participant in its artistic expression. Painter-engraver, practising nearly every form of engraving on wood and metal, to him with his wide knowlege of the history of wood-engraving in both its artistic and its technical aspects, as shown in his important book *La Gravure sur bois*, crowned three years ago by the Institute of France, the movement owes no little of its authority; while his energy of organization and the active sympathy of his pen have helped greatly to spread the practice and encouragement of the art. As founder and secretary of the Society of Original Wood-engravers, he has linked up those numerous artists in France whose temperaments have found in the woodcut a fresh and sympathetic means of expression. That this in itself was no small thing to do may be judged from the representative examples of contemporary French wood-engraving shown in the following pages. Among these examples M. Gusman's own two accomplished engravings, *Le Vésuve de Pompéi* (p. 63) and *A Terracine* (p. 62), are notable for the distinction of style which one finds in all his prints, whether the gravely composed landscape of graven line and tint, or the bold imaginative woodcut of severe black and white, the delicately graven vignette for typographical ornament, or the broadly decorative title page for his own musical compositions. It is, however, to the art of the book that M. Gusman is now mainly concerned in directing the service of the wood-block, and his organizing the publication of *Le Nouvel Imagier* may prove to be not his least claim to the gratitude of artistic book-lovers. The plan of this novel and fascinating publication, or which two only of the three parts are yet issued,

DECORATION FOR "LE CŒUR INNOMBRABLE" BY J. L. PERRICHON
(Published by Helleu-Pelletan)

"MA MÈRE." BY QUILLIVIC

ILLUSTRATION FOR "LE NEVEU DE RAMEAU" BY F. SIMÉON
(*Published by Jules Meynial*)

conforms to the true principle of harmonious book-decoration. Each artist, charged to adorn a text in which he may find sympathetic pictorial suggestion, makes his own choice of a type suitable to the style of his engraving, and then addresses himself to the problem of harmonizing these two elements to make the page of beauty. In the first part the artists have gone for inspiration to the ancient classics, and we find translated texts of Sophocles, Statius, Lucian, and Calpurnius adorned with appropriate ornament and illustration by, respectively, M. Gusman, M. P.-E. Colin, M. J. E. Laboureur, and M. Jacques Beltrand. In each case we realize the suppleness of relation between type and woodcut, particularly in the open design of M. Laboureur with the pictorial vitality of his full black pliant line. The charm of the second part is, perhaps, even greater, for here the inspiring interest is romantic. M. Gusman adapts the wood-blocks of combined tint and black and white to the adornment of a fourteenth-century battle-poem; while M. Amédée-Wetter, with *Baisers*, of sixteenth-century lyrical interpretation, for the text, gives us the rich white and black of a page in which the type and the woodcut design assimilate with a gracious warmth befitting the passion of the poetry. Seventeenth-century verse offers decorative suggestion to the delicate line of M. J. L. Perrichon and to the vivacious full-bodied design of M. F. Siméon, so eloquently engraved, the placing of which upon the page is in itself a decorative element of his delightful art. Then, with the eighteenth-century spirit of *La Cruche Cassée* we have the adorable page of M. Robert Bonfils, with happy hints of red emphasizing the engaging simplicity of his white-and-black woodcut. With the third part, yet to

come, the names of such individual artists as Quillivic, Boizot, Paul Baudier, Émile Bernard, and again Lepère, promise varied beauties of page-decoration from the marriage of type and woodcut.

The group of engravers collaborating in *Le Nouvel Imagier* comprises some of the most prominent associated with the modern revival of original wood-engraving in France. Now that the master is dead, there is no name that stands higher among them than that of Paul-Émile Colin. His enthusiasm for the art, the charm and individuality of his expression upon the block, and his prolific industry in book-illustration, have had no little influence upon the movement. Nobody knows more than he about the technique of wood-engraving, and, besides practising all the usual varieties of method, he has diversified his handling of the cross-grain block by using the knife in place of the graver. This innovation of practice, used when wishing to suggest a more varied effect of colour in his black and white by a difference in angle of the knife's incision of the wood, developed through an accidental chance of M. Colin's inexperienced novitiate, as he tells in his illuminating *Causerie sur la Technique du bois gravé*. But after all it is the personal charm of the art with which he conveys his vision to the wood, the unaffected expression of his artistic love of landscape and the folk that live by their toil for the land, that concerns us. Looking through a number of M. Colin's woodcuts one feels more and more the charm of their pictorial ingenuousness. And this could hardly be better interpreted than it has been by M. Morin-Jean, an engraver of a very different temperament, in an engagingly suggestive article on their art. Comparing Lepère's and Colin's respective manners of handling the wood-block, M. Morin-Jean

ILLUSTRATION FOR "LE NEVEU DE RAMEAU" BY F. SIMÉON
(Published by Jules Meynial)

says, "*le second charme par une maladresse de primitif qui aime la nature et qui la rend sans roublardise ni chiqué. Avez-vous vu ses paysans à leurs occupations champêtres, ses bûcherons abattant des arbres, ses charrettes où l'on entasse le foin, ses villages, ses maisons blotties au creux des vallons sous le ciel moutonneux? Tout cela vous a un petit air ingénu qui fait qu'on aimerait vivre dans ces paysages un peu vieillots.*" Here you have the significance of M. Colin's charm. Look at this September fruit-picking scene (p. 53), so personal in expression and in the white-line treatment of sunshine and shadow. It is typical of the series of woodcuts he did for Pelletan's *Almanach du Bibliophile* of 1902, under the general title of *La Terre*, and very happy they are. Then, here are two characteristic illustrations for Jules Renard's *Les Philippe* (pp. 54 and 56), the group round the table in the artificial light showing his sensitive handling of white on black in massed contrast. M. Colin is never happier than in the pictorial interpretation of his native province, as we see in *Dix Aspects de la Lorraine*, and the illustrations to Maurice Barres's *La Colline Inspirée*. He pictures with equal affection

> The woody valleys, warm and low;
> The windy summit, wild and high,
> Roughly rushing on the sky.

ILLUSTRATION FOR VILLON'S "BALLADE DES FEMMES DE PARIS" BY ÉMILE BERNARD

(Published by M. Vollard)

The range of his illustration has been wide, but perhaps one may find his richest achievement in *Les Travaux et les Jours* of Hesiod. Here his interest in the labourers of the sunny lands has found him a plentiful variety of pictorial motive, and in the two examples reproduced (pp. 55 and 57), the engraver's artistic mastery of handling has interpreted, with subtly diverse disposition of lines, capacious visions of landscape under aspects of sunshine and of storm.

M. Jacques Beltrand, son and pupil of Tony Beltrand, is one of the most influential personalities of the wood-engraving movement, with all the developments of which he has been closely associated from the days of *L'Image*, in which he actively collaborated with his father and Lepère. Painter-engraver as he is, he has found in the *camaïeu*, or chiaroscuro, method a charming medium for his decorative landscape expression. Conceiving his picture in three tints, he has graven his design for black line, and superimposed the brown or green and white from a couple of additional blocks, suggesting with artistic sufficiency the pervading harmony of tone. From our half-tone reproductions of *La Laveuse* (p. 65) and *Le Paysage aux Lapins* (p. 64), may be judged the rare and delicate charm of M. Beltrand's prints.

Another veteran of the wood-block, whose practical enthusiasm has done much for the movement, is M. J. E. Laboureur. An artist of vigorous in-

ILLUSTRATION FOR VILLON'S "PETIT TESTAMENT" BY ÉMILE BERNARD

(Published by M. Vollard)

"TÊTE DE VIEILLE FEMME" BY PAUL BAUDIER

dividuality, his design has always been expressive in its straightforward simplicity, the line supple and alive, as in the illustrations to the Lucian dialogues of the Gods already alluded to. It is twenty-two years since, in *L'Image*, he showed his artistic command of decorative effect in a remarkable woodcut, *Au Luxembourg*, in which, by means of the simple suggestive rhythm of white line and mass on black, he conveyed a vivid impression or the Luxembourg Gardens with animated groups of women and children at play in strong sunlight. To recall this and the Lucian illustrations, and prints of such reticent appeal and dainty charm as *Masque aux Cheveux d'or*,* and then turn to M. Laboureur in his latest development, as exemplified in the ten woodcuts of the amusing *Images de l'Arrière*, is to see a curious change of artistic conception. The formula of Cubist vision has attracted

* See THE STUDIO, March 1913.

"PAYSAGE" BY PAUL BAUDIER

him, and there is no doubt that, adapted to the massive white and black of his design, as we see it in *Les Soldats à la Gare* (p. 67), it assists artistically the ironic humour of his pictorial intention. In the frontispiece to Walt Whitman's "Leaves of Grass," the artist seems to have missed the poet's

ILLUSTRATION FOR "LA DOUBLE MAÎTRESSE" BY ROBERT BONFILS
(*Société Littéraire de France*)

spiritual significance and attempted a pictorial abstract of a kind of material superman. So one may linger, perhaps, the more affectionately with the remembrance of those woodcuts of M. Laboureur's ante-Cubist expression. M. J. L. Perrichon was another of the collaborators in *L'Image* of the 'nineties as he is to-day in *Le Nouvel Imagier*, and he is one of the favourite engravers of the house of Helleu-Pelletan. His style is delicate, fanciful, ornate, and he is happiest, perhaps, in his vignettes, borders, initial letters, tail-pieces, with which he knows so well how to adorn the printed page. Among the most recent books he has decorated is *Le Cœur Innombrable*, by the Comtesse de Noailles, from which we have taken the pretty little landscape and still-life vignettes (p. 68), which show that no passing *ism* disturbs the even tenor of this artist's pleasant way.

I have already alluded to the charm of M. F. Siméon's illustrative design, and that has found rich suggestion in the creative satire of Diderot's famous duologue—"farce tragedy" it has been called—*Le Neveu de Rameau*. The artist's imagination has interpreted with vivifying art the episodes that seem to prove by the unabashed cynicism of their narrating the veracity of the parasite's self-revelations. Pictorically instinct with the character of the period, these designs "catch the manners living as they rise." We should have to go back to Debucourt for as vividly picturesque a glimpse of the Palais Royal Gardens, with their piquant atmosphere of elegant dalliance and intrigue, as we get in M. Siméon's illustration (p. 71). Then, with what vivacious pictorial suggestion and finely balanced composition are we made to share the illusion of musical virtuosity produced by the fiddling antics of Diderot's unconscionable humbug (p. 70). Among the other gems of this fascinating series are *La Leçon de Clavecin*, the scene at the opera, and the portrait of Diderot himself in his dressing-gown, seated at his writing-table in the act of composition, while one of his children sits reading on the floor. Nothing more charming could have been designed for the frontispiece to *Les Contes de Perrault* than M. Siméon's joy-

"LE GARROTIN" BY LOUIS JOU

(From a print lent by Monsieur de P. Bosviel)

ously smiling old man in the full-bottomed wig with the child on his knee, and the simple legend "*Il était une fois*—," for in those enchanting words "Once upon a time—" are the suggestions of all the fairy-tales ever told. In M. Siméon the illustrator and the wood-engraver meet in perfect accord.

That this is true also of M. Robert Bonfils, to whose charmingly individual

art I have already alluded, we have proof here in his naïvely appealing little illustration to Henri de Regnier's *La Double Maîtresse* (p. 76). Professor at *L'École du Livre Estienne*, he exercises an authoritative influence on the art or the book in Paris, while the decorative principle of his own illustrative design is happily exemplified in the frontispiece to Flaubert's *Madame Bovary* for M. Schmied's interesting series *Les Cent Frontispices*, and in his woodcuts for such publications as Gérard de Nerval's *Sylvie*, *Sonnets par L.L.*, *Images Symboliques de la Grande Guerre*, Gustav Geffroy's *Paris pendant la Guerre*, and *Seize Vues de Paris*. M. Bonfils is famed for his decorative use of the tinted block with the graven design, and as happy specimens of this one may cite *Dormeuse*, with the green, grey and white of its gracious composition, and the dramatic conception of the inspiring *Patrie*.

TAIL-PIECE FOR VIRGIL'S "COPA"
BY E. CARLÈGLE
(*Published by Léon Pichon*)

Both as painter and engraver M. Émile Bernard has revealed an interesting personality. His earlier art, influenced by his enthusiasm for the mediæval Primitives, was mystical, symbolic, decorative; then an ardent appreciation of Titian and Giorgione led him from flat synthetic tints to sumptuous chromatic harmonies. On the wood-block, however, his artistic utterance seems to have been the reverse, changing from the full-toned luminosity, voluptuousness and mysterious suggestion of his Baudelaire illustrations to the expressive simplicity of the old, bold woodcut line with which he appropriately interprets the poems of Villon and Ronsard. Personally I find the Villon illustrations, with their mediæval manner, M. Bernard's most appealing work as wood-engraver. Two of these are reproduced here; one from

"ANATOLE FRANCE" BY P. E. VIBERT
(*Published by E. Pelletan*)

DECORATIVE PANELS BY FERNAND THIBAUT (WOOD BLOCK COLOUR-PRINTS)

Le Petit Testament (p. 73), with its legend "... *le sensitif s'esveilla Et esvertua Fantasie*"; the other from the *Ballade des Femmes de Paris* in *Le Grand Testament* (p. 72), "*Regarde m'en deux, trois, assises Sur le bas du ply de leurs robes.*" M. Quillivic handles the white and black of the woodcut massively with the plastic effect of sculpture. His style is strongly individual, and the austere simplicity of his silhouette is particularly appropriate to the picturing of the Breton peasant folk. *Ma Mère* (p. 69) is a characteristic example, showing the engraver's sympathetic expressiveness, with his distinctively personal style.

Very different in manner, yet still severely white on black, is the vivacious study of the old woman in M. Paul Baudier's woodcut (p. 74); but the charm of landscape is this fine artist's chief concern upon the wood, whether he uses simply black and white, freely and vividly, as for *Paysage* (p. 75), with its dramatic relation of trees and sky, or adds a tint or two with the harmonious appeal of the *camaïeu*.

This quiet sunny *Bords de Marne* (p. 66), with the punts of the two anglers out in mid-stream, suggests, though but in half-tone reproduc-

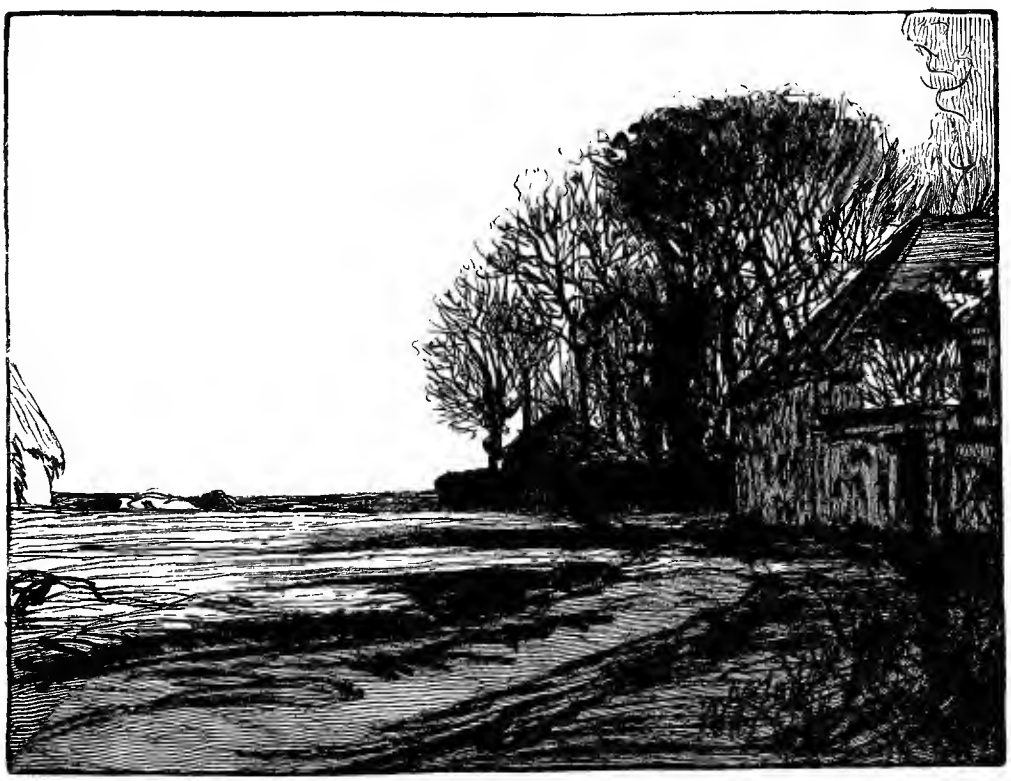


ILLUSTRATION FOR "DIX PAYSAGES DE L'YVELINE" BY P. E. VIBERT
(Published by R. Helleu)

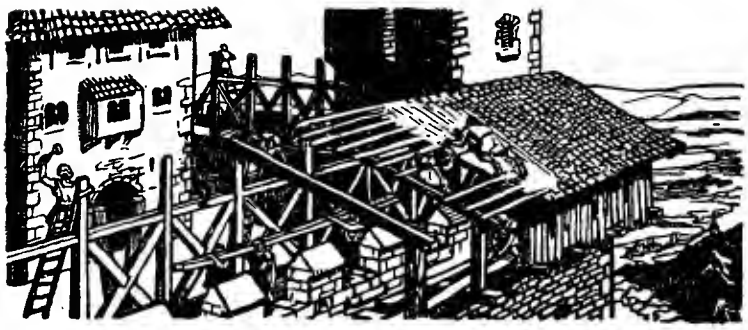


ILLUSTRATION FOR A 12TH-CENTURY ALSATIAN POEM BY V. ACHENER

tion, with what true pictorical harmony M. Émile Boizot can adapt to the western interpretation of landscape the synthetic vision and technique with which the Japanese artists achieve the beauty of their colour-prints. Indeed, his aim is, without servile imitation of their methods, to depict the graces of European life with the same decorative charm as they represent the picturesque amenities of their local life. So, in a group of full-coloured prints, M. Boizot has attempted to do for the fashionably dressed Parisiennes promenading the Bois de Boulogne what Utamaro did for the women of the Yoshiwara; but I venture to think he will be more successful in realizing his ideal when he simplifies his colour-arrangements more suitably to the character of the wood-block, as he has done in his landscape.

ILLUSTRATION FOR "LE DOCTRINAL DES PREUX" BY HERMANN-PAUL

(*Published by Léon Pichon*)

M. P. E. Vibert has gained an enviable reputation among the leading French book-illustrators who use wood-engraving for their medium. His line is delicate, free and sensitive, and in his vision of landscape one feels always the controlling sense of gracious design, as in the example reproduced from the lately published *Dix Paysages de l'Yveline* (p. 81). The engraved line is often supplemented harmoniously by the tinted block, both in his landscapes and in his medallion portraits, which are a special feature of M. Vibert's engraved

ILLUSTRATION FOR "BALLADE DE LA GEÔLE DE READING" BY G. DARAGNÈS
(*Published by Léon Pichon*)

work. In these, as exemplified by the admirable *Anatole France* (p. 78), the personality is vivified by a happy plastic suggestion of the salient facial characteristics.

True, M. E. Carlègle, like M. Vibert, is a native of Switzerland, but who can think of the wood-engraver's art in France without either of them? In the book-world of Paris the name of Carlègle stands for originality and charm, whatever the medium and subject-matter of his expression—and these are varied enough. To turn from his delicious colour-books for children, such as the recent *Une Histoire qui finit Mal*, and *L'Automobile 217UU*—difficult though it be to turn from the fascination of their whimsical art—to the austere black and white of his woodcut designs for the famous *Lettres de la Religieuse Portugaise*, with their intense suggestion of the poor nun's passionate torment, is to realize a pictorial imagination of amazing versatility. Very different in conception, of course, from Ricketts's and Shannon's are Carlègles decorative designs for *Daphnis and Chloë*, in Amyot's French translation; his Ronsard woodcuts I hope yet to see; but in the exquisite drawing of this dainty dancing-girl, a tail-piece for *La*

ILLUSTRATION FOR "LA CAMPAGNE ROMAINE" BY LÉON PICHON, AFTER MAXIME DETHOMAS
(*Published by Léon Pichon*)

"LA MOISSON" BY PAUL-ÉMILE PISSARRO

Fille d'Auberge, from the *Copa* of Virgil (p. 78), we have, as it were, an epitome of the artist's charm upon the wood-block.

That alert and versatile artist M. Hermann-Paul has been moved by the allure of the woodcut to a new phase of his graphic expression, and a very interesting one. From the easy vivacity with which his pencil, his coloured crayons and his lithographic chalk have severally interpreted his modernity of outlook on the multitudinous aspects of contemporary life, the handling of the knife upon the wood has led him to an engagingly severe simplification of design with luminous effect of boldly contrasted white and black. This, applied in a distinctly personal manner to book-illustration, is giving a more imaginative impulse to his pictorical conception. The fanciful portrait of Nicolas de Catinat, Louis XIV's famous Marshal, the conqueror of Savoy, from André Mary's poem, *Le Doctrinal des Preux* (p. 82), is typical of M. Hermann-Paul's woodcut manner. He has lately cut a *Danse Macabre* series of striking originality and modern conception, and in the same medium he is illustrating Diderot's *Sur les Femmes*.

M. Anatole France is credited with having discovered the very original talent of M. Louis Jou, who has justified the master's artistic perspicacity by the interpretative power of his illustrations for an *édition de luxe* of *Les Opinions de Jérome Coignard*, issued by *La Société des Cent Bibliophiles*. M. Jou's imagination seems to be most forcibly inspired by the weird, the

horrible, the extraordinary, and among the more remarkable of his series of illustrative designs are those for Oscar Wilde's *Salome*, Hello's *Les Phisionomies des Saints*, and J. K. Huysmans's *Le Drageoir aux Épices*. His individual expression upon the wood is admirably exemplified here in *Le Garrotin* (p. 77), with a vivid presentment of the squirming rhythms of the terrible dance and its fascination for the beholders.

In Oscar Wilde's *Ballad of Reading Gaol* (p. 83), M. Gabriel Daragnès has found inspiration for a set of woodcuts, severely simple in design, which take their place suggestively with the text. The awful dreary monotony of the prison exercise-yard is pitifully expressed in the heavy lagging tread of the prisoners. How alertly adaptable is his pictorial imagination the artist shows in his illustrations to *La Main Enchantée* of Gérard de Nerval.

It is interesting to find M. Léon Pichon, the publisher of so many books in which woodcut is the favoured medium of the illustration, combining in his own person the three functions of printer, publisher, and engraver. The example given here (p. 83) of his free cutting interprets vivaciously one of the designs by that versatile artist M. Maxime Dethomas for Chateaubriand's *La Campagne Romaine*.

M. Victor Achener is an illustrator of fertile invention with something of the older manner of wood-engraving. The specimen of his work reproduced is from the illustrations to an Alsatian poem of the twelfth century,

"LE PONT" BY PAUL-ÉMILE PISSARRO

"LE MATIN." BY
GABRIEL BELOT
86

"NOTRE-DAME DE PARIS"—FROM "L'ÎLE SAINT-LOUIS." BY GABRIEL BELOT

"MARCHÉ EN AUVERGNE"—FROM "AU PIED DES PUYS" BY MAURICE BUSSET

Théodolinde de Waldener de Freunastein (p. 82), in which the artist has revelled in picturing episodes of romantic stress and dalliance usual among mediæval knights, ladies and minstrels. M. Achener has more recently illustrated *La Princesse Maleine* of Maeterlinck and *Le Feu* of D'Annunzio. Landscape and the labouring life of the fields are the typical themes of M. Paul-Émile Pissarro's sensitive engraving, and in the two examples shown here, *Le Pont* (p. 85) and *La Moisson* (p. 84), it will be seen with what an animate charm of pictorial suggestion his graver expresses a very personal vision. With an artistically live line he commands light and air as easily as he depicts the actuality of his peasants gathering the harvest.

In *Le Graveur sur bois*, a delightfully harmonious chiaroscuro print, M. Gabriel Belot has pictured the wood-engraver happily at work in his studio, his wife and children opposite to him, his books and prints around him, a glimpse of blue sky through the open window, and pigeons between flights resting upon the sill. That is just the happy picture of M. Belot himself that the sympathetic charm of his works presents to my imagination. He is a veritable poet of the wood-block. When, as he tells us, he takes in his hand one of his beloved blocks of hard wood, and thinks of its centuries of life amid the flowers and insects in the burning atmosphere of the Orient, he will caress its surface as if it were the satin skin of a beautiful woman or child, while its colour will make him think of the

"VISION DE SAINT-NAZAIRE A LA TOMBÉE DU SOIR." ILLUSTRATION FOR "LA VILLE DU PASSÉ" BY AUGUSTE AND ACHILLE ROUQUET

(Published by "La Revue Méridionale")

TAIL-PIECE (" LA CÔTE DE SAPHIR ") BY JANE ROUQUET

waves of ripe corn in early morning. Then, moved artistically by the beauty of some sympathetic subject, he will confide his pictorial conception to the wood's native veracity. The robust freedom of his graving and cutting achieves artistic beauty through the sincerity of his personal joy of expression and a true wood-engraver's reverence for his material. Look at the simple woodcut eloquence of *Le Matin* (p. 86), and the *Notre-Dame de Paris* (p. 87), with the noble cathedral seen in impressive profile across the picturesque roofs of that heart of old Paris, so beloved by the artist, the *Île Saint-Louis*, which he has affectionately glorified in a wonderful book, entirely the work of his brain and hand, the text composed, and cut on the wood, the illustrations designed and engraved, and the whole printed, by himself. Among the expressive woodcuts of *Le Bonheur d'Aimer* are also many gems, while in his new book, *Pour Être Heureux*, we may confidently expect to learn by word and picture still more of the sources of M. Belot's irrepressible joy.

Following the woodcut movement we are led far afield, and introduced to many interesting personalities. None engage us more sympathetically than the

" BANYULS DE LA MARENDA " BY JANE AND ACHILLE ROUQUET
(" LA CÔTE DE SAPHIR ")

"LA RIGOLE DU LAMPY" ("TERRE NATALE") BY JANE ROUQUET

Rouquet family in Carcassonne. In this venerable city of rich historic traditions, M. Achille Rouquet and his gifted son and daughter, Auguste and Jane, pursue in harmonious collaboration their artistic and poetic activities with an ardour and concentration that seem to take us back among theartists of the Middle Ages. The wood-block is their common medium, and all three handle it with rare charm and distinction, loyally devoting it

"L'AMATEUR D'ESTAMPES" BY LUDOVIC RODO

to the interpretation of the picturesque beauty that surrounds them in their native province. The unity of spirit and absolute harmony of artistic communion which inform their collaboration make their books appear as the work of one instead of three. *La Ville du Passé* is Carcassonne, and in his filial love and veneration for the ancient city M. Auguste Rouquet, in prose instinct with poetic emotion, has evoked the spirit of those storied stones which, from the outer ramparts to the very heart of the citadel, are impressed with the secrets and mysteries of many centuries. We feel this poetic stimulus in the distinguished woodcuts with which the art of the veteran engraver and his son and daughter have recorded so suggestively the pictorial aspects of this wonderful city of the long, long past. In the imaginative *Vision de Saint-Nazaire à la tombée du soir* (p. 89), so artistically emotional in its contrasts of white and black, we seem to see the Middle Ages hanging their "lamp or memory" over the surviving Gothic beauty of their spiritual expression. Woodcut illustration is the artistic feature of the *Revue Méridionale*, which M. Achille Rouquet founded in Carcassonne over thirty years ago, and it was as a supplement to this periodical, with its uncommon outlook, that the Rouquet trinity issued *La Côte de Saphir*, and showed a fresh and delightful mood of their expression. With convincing joy of vision they picture the sea under varying aspects of light and atmosphere, with its rocky inlets, the capes, the little ports, the villages nestling on the cliffs, and always the characteristic local craft, as all these reveal the charm of that coast of the Mediterranean within reach of Carcassonne. In the two freely engraved and breezy little woodcuts which are reproduced (p. 90), we have the very sense of the coast-beating sea. That Mademoiselle Jane Rouquet's conception of the woodcut is never influenced by her feeling for the painter's tones we see further in the charming *La Rigole du Lampy*, from *Terre*

"LA CHARRUE" BY LUDOVIC RODO

"LA MOISSON SUR LA CÔTE" BY LUDOVIC RODO

Natale (p. 91), with its shimmer of sunlight on foliage and water. *L'Amateur d'Estampes* (p. 92) is a tiny print, but it puts us at once on terms of fraternity with its sympathetic author. Has not that very portfolio with its odd lots, outside that familiar little old shop in the byways of any dear old town, lured each one of us who is a lover of prints to stand, like M. Ludovic Rodo's *amateur*, with feet firmly planted on the ground, magnifying-glass in hand, just rummaging for the possible "find"? M. Rodo knows his man, knows too that while he may furtively hope to chance upon the rare cut from some uncatalogued incunabula, he will always welcome the good print that may come to his hand, be it old or new. So M. Rodo goes on his way rejoicing, his way being that of the true artist wood-engraver. In the Breton country and its folk-life he finds subjects after his heart, and, as his tool cuts away the wood, the eloquent reticence of the white persuades the black to speak, and his designs quicken with artistic vitality. Look at *La Moisson sur la Côte* (p. 93), with its charming rhythmic interplay of curve in the bending Breton women and the sheaves they are binding, the shades they cast, and the line of the sea-limit. How

"FEMME KABYLE" BY J. MIGONNEY

serene in its sunny peace is this pastoral scene so characteristic of the Brittany coast! This is one of the woodcut gems in M. Ker-Frank Houx's engaging brochure *Quelques Bois de Ludovic Rodo*, issued by Georges Crès.

The robust woodcut of this *Marche en Auvergne* (p. 88), with its bold massive contrasts of white and black, is the peculiarly effective medium with which M. Maurice Busset, in an interesting series of prints, *Au pied des Puys*, has interpreted the rugged and sombre picturesqueness of his native Auvergne; the country with its wild solitudes of forest and mountain and its extinct volcanoes; the people with their rude and strange costumes, manners and traditional occupations so distinctively racy of the soil, which seem to be little changed by the passing of centuries. For instance, that an-

cient dance of reputed Auvergnese origin, the *Bourrée*, which delighted Madame de Sévigné to watch, we see, as popular to-day, danced with characteristic vigour in a dark stable by the fantastic light of a candle on the floor to the music of the bagpipes and hurdy-gurdy. M. Busset with native loyalty cut his designs on blocks of the local beech, service-tree and mountain-ash, and in his remarkable series of aviation woodcuts, *En Escadrille*, he has added tones of colour.

TAIL-PIECE BY MORIN-JEAN

That M. Morin-Jean is an artist of originality is evinced in the breadth and simplicity of his pictorial conception as it takes artistic life upon the wood. This is especially notable when we compare his vivid *Le Port de Nantes*

"LE PORT DE NANTES" BY MORIN-JEAN

(p. 95) with Lepère's famous print of the same subject done from the same point of view; yet with what difference in its comprehensive intricacy of elaborate detail! M. Morin-Jean's prints practically illustrate passages in his article "À propos de la gravure sur bois," in which he expresses independent personal views on the decorative principle and tendencies of the woodcut; and the vivacious little tail-piece of the bird on the bough (p. 95) will speak for itself.

The delicately graven line favoured by M. Julien Tinayre, practised etcher and lithographer as he is, reminds us rather of the reproductive engraving manner of the 'sixties, but that is not the way the woodcut is going to-day. Rather has it taken the lead of that distinguished artist M. Félix Vallotton, who cannot help being interesting whatever his medium. Impressive design in sharp and brilliant contrast of black and white—that is his conception of the woodcut, and as an example of his remarkable individuality and distinction we show *L'Absoute* (p. 96), in which the white of the priest's surplice stands out against the rich mass of velvety black of the mourners' coats emphasized by the white chairs.

"L'ABSOUTE" BY F. VALLOTTON

(By permission of M. Ed. Sagot. From a print in the possession of Mr. Campbell Dodgson, C.B.E.)

"LE MARCHÉ" BY A. DESLIGNIÈRES

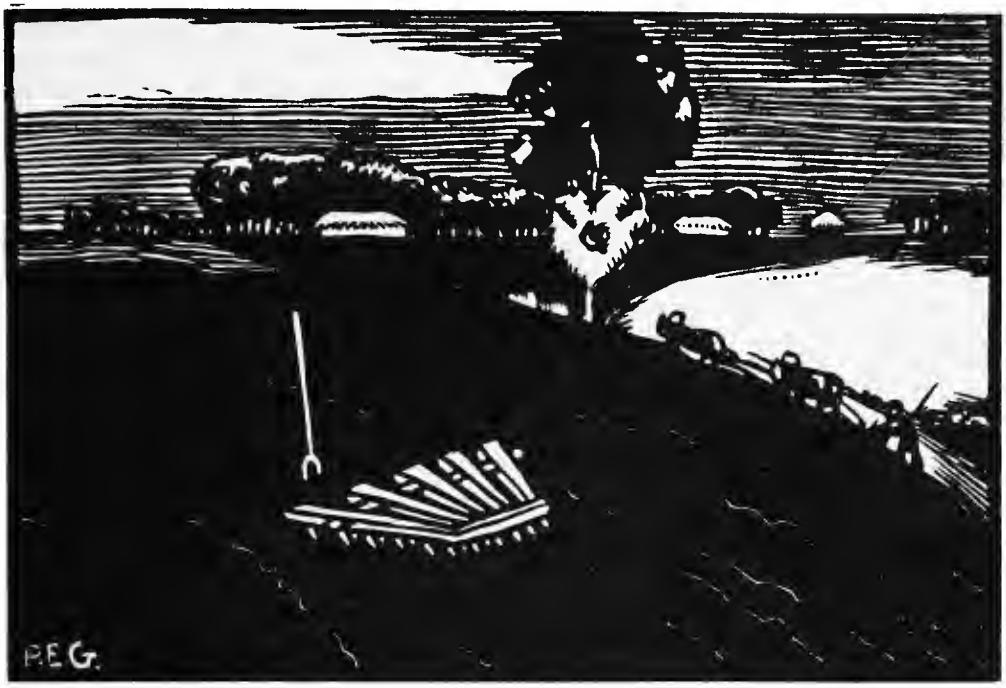
(By permission of M. Ed. Sagot)

To this conception or the woodcut's essential character we shall find several interesting engravers temperamentally responsive. Here is M. André Deslignières with *Le Marché* (p. 97), a print instinct with the vivacity of its subject. How adroitly has the engraver conveyed the sense of the French country market's busy bustle by intriguing the eye with a greatly varied intensity of the whites, from the delicate lines of the woollen shawl in the foreground to the mass-shapes of wall in the centre background! Equally happy is M. Deslignières' black and white when it depicts for us the old town of picturesque building by the quayside, the landscape of lake and mountain, or fishing-boats anchored off-shore or out at sea; while the suppleness of his woodcut line lends itself with peculiar favour to the nude

"HONFLEUR—LE VIEUX BASSIN" (*Published by Helleu-Pelletan*) BY P. E. GERNEZ

female form. Then, here is M. P. E. Gernez showing with what pictorical life his dexterous manipulation of the whites invests his vision of *Honfleur —Le Vieux Bassin* (p. 98), and with how sure an art he has commanded the silhouette to express an evening solemnity of mood in *Seine-Inférieure —La Herse* (p. 99).

It is the pictorial aspect of Nevers, the city of his home, that M. F. Chalandre conveys to us with so artistic a charm of vision in well-balanced design and black and white that is suggestively full of colour. In *Nevers— Tour de la Cathédrale* (p. 101), we have a rich example of his engraving. *Kersini* (p. 102) is one of Madame Liliane de Glehn's vigorous woodcuts of a more uncompromising manner, and the artistic appeal is in the obvious sincerity of her expression. How differently, how graciously, the white and the black may be handled in rhythmic design when the impulse is purely decorative may be seen in M. Manzana Pissarro's *Le Dindon de la Farce* (p. 105), an engaging print, done when this interesting artist was a boy of 17, and *L'Estampe Originale* was stimulating the orginal engraving. Decorative too, but with a difference, is the black-and-white conception of M. J. Migonney, who during his residence in Algiers found rich suggestion for pattern in certain Moorish interiors, where the women laze voluptuously on cushions, rugs and tiles of native design, and the bath is the most important activity of their empty day. His woodcut manner is ex-



"SEINE-INFÉRIEURE—LA HERSE" BY P. E. GERNEZ
(*Published by Helleu-Pelletan*)

emplified in the *Femme Kabyle* (p. 94), making the local pottery; as is that of M. Marcel Roux—a very personal manner that makes one sensible of the material—on page 103, in one of those imaginative designs so expressive of his artistic individuality; and that of M. Roger Grillon, on page 118, though his tendency toward a still freer technique will be seen in a decorative series of nymph subjects shortly to be published.

As I have already shown, the chiaroscuro is a favourite method with the French engravers, and an interesting example is the *Notre-Dame de Paris* (p. 108), by M. Alfred Latour, who is now illustrating a book on the *Île Saint-Louis*. *Prisonniers*, *le Soir*, *Ravin de la Caillette* (p. 116), by M. Henri Marret, is one of several remarkable *camaïeu* woodcuts in which he has pictured with convincing realism the war-devastated areas of Lorraine. The two prints of noble design and harmonious tone, *Le Châtaignier* (p. 106) and *La Gerbe* (p. 107), represent the more recent work of that accomplished engraver M. F. L. Schmied, whose black and white is seen in the little decorative piece on page 104.

"Decoration is the activity, the life of art, its justification, and its social utility." So said Bracquemond, the famous etcher, who was one of those to encourage the original engraving movement in its early days. Now, decoration, one may suppose, is the main function of the wood-block

colour-print, and the question whether its tones should be flat and independent, or graduated under the influence of light and shadow, is on a par with the cognate difference in the principles of mural decoration. Great painters have decorated walls with flat treatment of tones, avoiding the sense of recession, while other great painters have pursued an opposite decorative ideal by filling their wall-spaces with masses of light and shade; and both methods have been justified by results. The gradation and blending of tones subtle and exquisite, such as we find in many of the best seventeenth-century Chinese, and eighteenth-century Japanese, colour-prints, which is the ideal of certain leading exponents of the method in England, though by no means all, does not seem to appeal much to the decorative instinct of the French wood-engravers. For the most part they favour rather a simple range of independent flat tints. M. Morin-Jean suggests this conception of the colour-print when he speaks of "*une couleur franche, vibrante, propre, étendue à plat et sans fondus*"; and says that, still more than painting proper, the coloured woodcut ought to be the expression of our own rhythmic feeling, interpreting the bonds that attach us to Nature rather than Nature herself. "*C'est une fantaisie de notre imagination, bannissez en les lourdeurs, les surcharges, les inutiles complications. Réduisez les teintes.*" But M. Morin-Jean is an enthusiastic advocate for the simple chiaroscuro, with which, while he admits it cannot suffice to express everything, he claims that many engravers achieve a brilliancy and sonorousness of effect that the polychrome prints do not possess. So he pleads for simplicity, for no more than five or six tones, in fact. The technique of the Japanese colour-prints has been extensively adopted in France, and by certain engravers with charming results. The gifted landscape-painter in water-colours, M. Henri Rivière, has been one of the most successful;

ILLUSTRATION BY F. CHALANDRE

"NEVERS—TOUR DE LA CATHÉDRALE"
BY F. CHALANDRE

"KERSINI" BY LILIANE DE GLEHN

indeed he has been described by that excellent critic M. Camille Mauclair as "one of the most perfect of those who have applied Impressionist ideas to decorative engraving." *Homardiers à l'embouchure du Trieux* (p. 111) well represents the charm of M. Rivière's colour and its atmospheric freshness, though *Le Bois du Béret* or *Baie de la Fresnaye* might equally well have revealed his unerring artistic conception. Cognate qualities appeal in the colour-prints of the late Amédée Joyau, with their sunny charm of quiet waters, such as *Dans le Port de Roscoff*, *Matinée claire* (p. 110).

M. P. A. Isaac was the first French engraver, I believe, to practise the Japanese technique, a lucid exposition of which he has published, and I wish it had been possible to reproduce a print of his in colours; but the *Bateau Échoué*, *Cancale* (p. 113) gives, even in monochrone, a faithful idea of his atmospheric conception of colour-tones, his fine art of spacing, and artistic insight into the pictorial capacities of his medium. He has used these very charmingly, in *Les Capucines*, for depicting a snow scene, with the white roofs of a pale pink-walled building seen through slim bare trees, and snow on the ground. In Holland also he has found sympathetic subjects for his colour-prints, attractive examples being *Rotterdam*, seen across the water in pale purple distance, and *Scheveningen*, also in distant view, with a sunny glare over the sea. An enthusiast for the Japanese technique, M. Isaac has printed even on his note-paper a quaint coloured design representing the various accessories of his writing-table. M. A. Jacquin's

"ÈVE." BY MARCEL ROUX

colour-prints are notable rather, perhaps, for their design and tone than their colour, and half-tone reproduces their effect. In *L'Ex-voto* (p. 109) the artist found a good motive, and one can well imagine the menace of peril in this wind-tormented spot. He seems to be attracted by the wild and lonely places of the coast, and he has pictured them also in *La Dune*, *Les Pins*, and *La Tourmente*. Colour, on the other hand, is before everything the motive of M. Camille Beltrand's delicate prints, colour as the sunlight shows it to him serenely in the orchard, the quiet places of country-side or town, and even in the famous *Galerie de Notre-Dame*, which Meryon etched as if the sunlight itself could only force dramatic shadows. But the charm of such prints as *Paysage au Pommier* (p. 114) and *Ruelle des Gobelins* (p. 115) is the delicate harmony of their colour and composition. M. Jules Chadel in his bird-studies follows the decorative synthetic manner of the Japanese, as seen in the *Menu* (p. 117), while pure decoration is the motive of M. F. Thibaut's conventional colour-arrangements of vases and bowls with flowers or fruit (p. 79). In these it will be seen how valuable is the bold woodcut design as a basis for the colour-schemes, and how the black and white lend a suggestion of luminosity to the flat tints. I wish our illustrations could have included examples of the woodcut expression of M. Amédée Wetter, M. Bernard Naudin, a prolific illustrator and etcher who is also distinguished as a lithographer, M. G. Jeanniot, a many-sided artist of distinction, M. Raoul Dufy, M. Jean Périer, who is illustrating, for M. Helleu, Balzac's *Le Curé de Tours*, and Sergent Bell's *La Mort du Village de Prosne*, M. Mathurin Meheut, who is painting at Treboul, Finistère, and so was unable to send us any of his prints, M. Georges D'Espagnat, the well-known painter and lithographer, and—but the name of the French wood-engravers is legion, and the fascination of the wood-block is continually tempting the painters to add it to the vehicles of their art. Perhaps this brief survey of the wide activity with which it is being used in France, for book-illustration as well as for the print of purely decorative purpose, may induce more of our artists to use the woodcut for suitable moods of their expression, and persuade our publishers to emulate their clear-seeing brethren in Paris in their true bibliophile encouragement of the wood-engraver's expressive art.

PAGE DECORATION
BY F. L. SCHMIED

(*From a print lent by Mr. Campbell Dodgson, C.B.E.*)

"LE DINDON DE LA FARCE"
BY MANZANA PISSARRO

"LE CHÂTAIGNIER." BY F. L. SCHMIED
(CHIAROSCURO PRINT)
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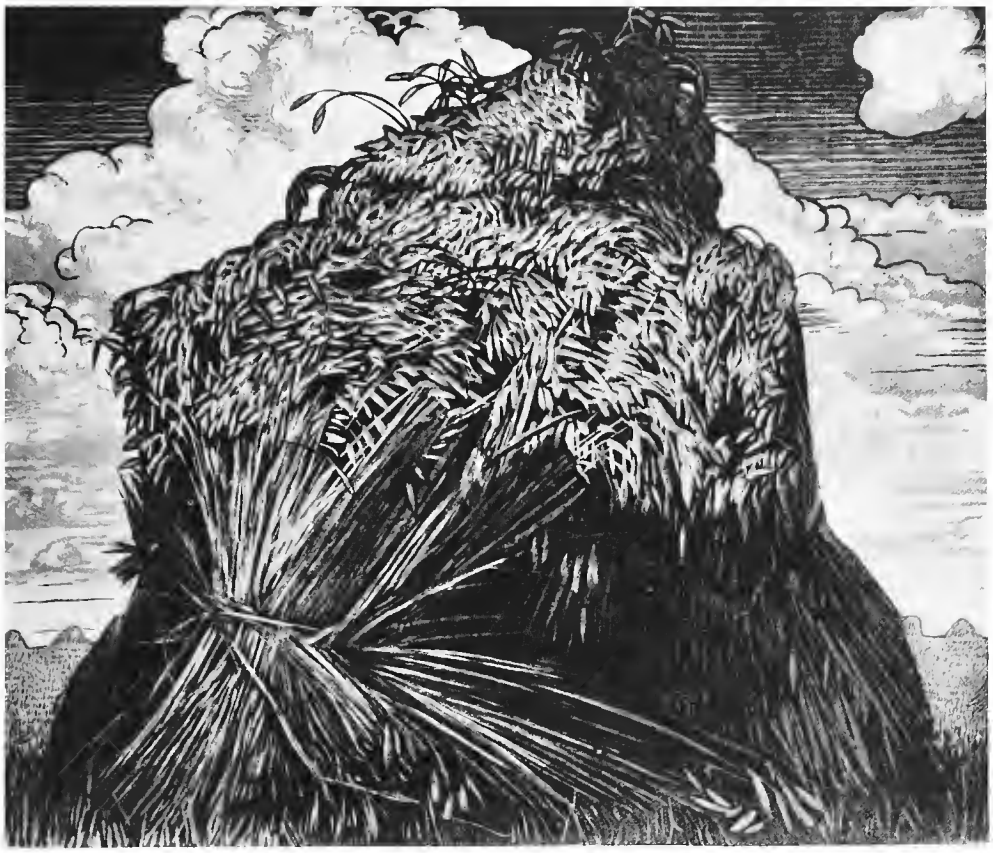
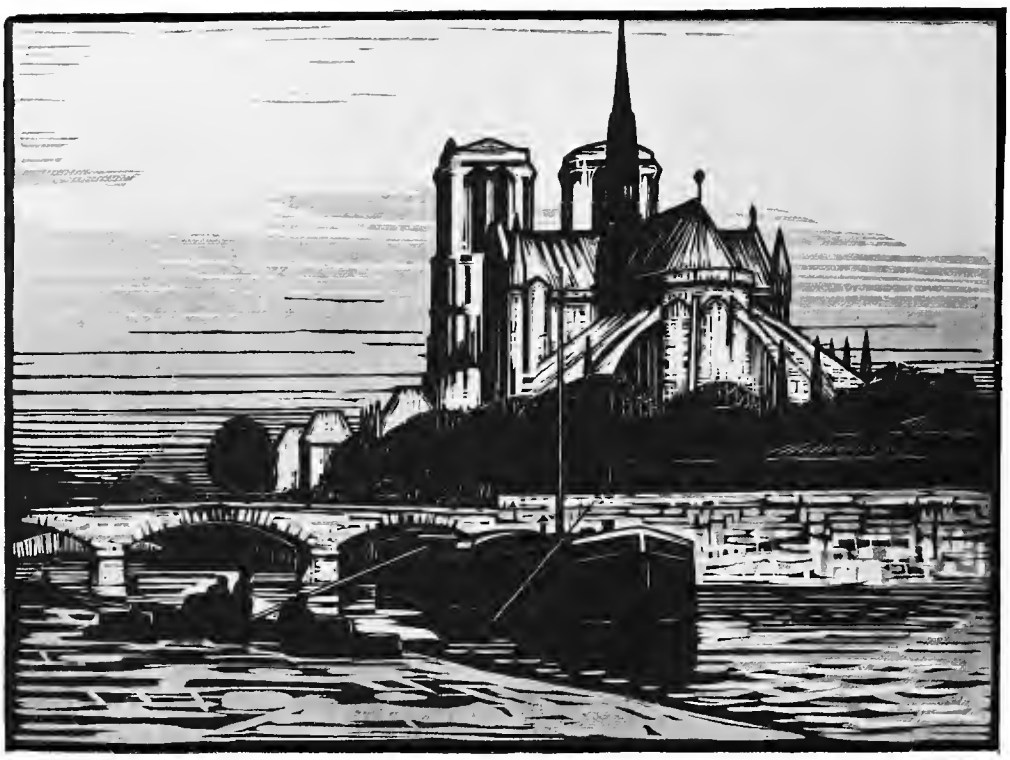


"LA GERBE." BY F. L. SCHMIED
(CHIAROSCURO PRINT)



"NOTRE-DAME DE PARIS"
BY A. LATOUR. (CHIARO-SCURO PRINT)
108

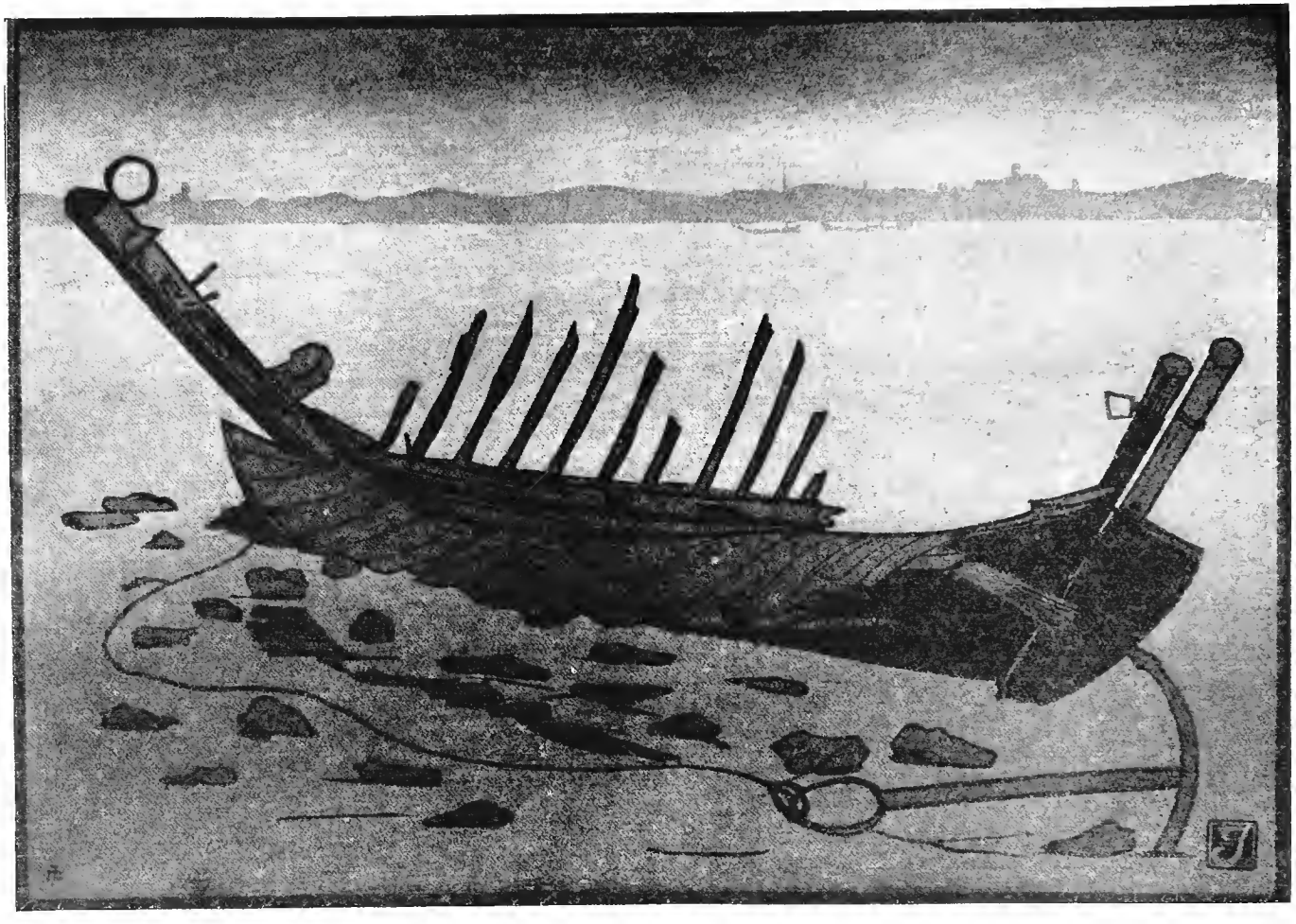
"L'EX-VOTO." BY A. JACQUIN
(COLOUR-PRINT)

(*By permission of M. Ed. Sagot*)

"DANS LE PORT DE ROSCOFF, MATINÉE CLAIRE" BY AMÉDÉE JOYAU. (COLOUR-PRINT)

(By permission of M. Ed. Sagot)

'HOMARDIERS À L'EMBOUCHURE DU TRIEUX,'
BY HENRI RIVIÈRE (WOOD-BLOCK COLOUR-PRINT)



"BATEAU ÉCHOUÉ, CANCALE." BY P. A. ISAAC. (COLOUR-PRINT)

"PAYSAGE AU POMMIER"
BY CAMILLE BELTRAND
(COLOUR-PRINT)

"RUELLE DES GOBELINS"
BY CAMILLE BELTRAND
(COLOUR-PRINT)

"PRISONNIERS, LE SOIR, RAVIN DE LA CAILLETTE"
BY HENRI MARRET. (CHIAROSCURO PRINT)

(By permission of M. Ed. Sagot)

COLOUR-PRINT DESIGN FOR A MENU. BY JULES CHADEL

WOODCUT BY ROGER GRILLON

ARTISTIC LITHOGRAPHY IN ENGLAND

LITHOGRAPHY is no longer regarded as a poor relation of the graphic arts. It asserts itself now in the galleries with dignity and artistic authority, and even the Royal Academy has sanctioned its exhibition; on the hoardings it speaks to the people as eloquently as fresco but with more agile and intimate appeal, while at last the collector is beginning to realize that, since in a lithograph he has an autographic impression of the artist's drawing, it is worthy of his portfolio. Best of all, artists in increasing numbers are recognizing the capacity of lithography for spontaneous response to the pictorial conception with expressive qualities that have their own charm and character.

Senefelder himself hardly perceived its artistic significance when, in 1798, he discovered the principle of lithography in the antagonism between water and grease and the affinity that limestone has for both. Yet that lithography was really an important gift to art was early recognized by French artists, and by Goya in Spain; but it took much longer to find favour with the artists of England. When it did, it found popularity too; for, though there was no English Goya, nor Géricault, Isabey, Delacroix, Daumier, to make the new method respond to great art, we had our gifted Richard Bonington, our Shotter Boys, our J. D. Harding, our Samuel Prout, to give us artistically the picturesque, each with the charm of his own lithographic accent. But the medium lent itself too easily and cheaply to the popular print of commerce, and so it became common, and for long it was quite out of favour and repute with the artists and the connoisseurs.

The revival of artistic lithography in England may be said to date from when the late Thomas Way, the lithographic printer, explained the method to Whistler, and so aroused his interest in its expressive possibilities that he forthwith set to work upon the stone. This was in 1878, and the imaginative use he made of the technique produced a series of lithographs in which his personal vision found as happy expression as it had with the magic of his etching-needle and dry-point. It was primarily the method's capacity for subtle delicacies of tone and tint that appealed to Whistler, and the prints he made in the course of twenty years—masterpieces among them—show that he tested and proved the resources of lithography with that originality of conception and sincerity of desire for artistic beauty which he brought to every utterance of his art, though his vicarious control of the press denied him, perhaps, many nuances.

Nowadays, with the complete lithographic artist the personal use of the printing-press is a *sine quâ non*, as much so, indeed, as is his insistence on the artistic advantage of drawing direct upon the stone rather than on the transfer-paper. The best of lithographers may on occasions use the transfer-paper for the sake of convenience, but the stone is their proper

material, and they will always prefer to work upon it, believing in its more trustworthy responsiveness alike to emphasis and delicacy of draughtsmanship. Some of Whistler's best lithographs were done direct upon the stone; yet I have heard Mr. Joseph Pennell, the first President of the Senefelder Club, assert that a drawing made on the paper will be just as effective when transferred to the stone as if it had been done direct, while a zinc plate might be more conveniently substituted for the stone, as if the nature of the grained stone had no influence whatever to exercise on the character of the lithograph. I doubt if any of our genuine lithographic artists would subscribe to this without qualification. Certainly not Mr. Belleroche, one of the most accomplished of all. Writing to me he says: "I am happy to hear that you see the real advantage of a drawing executed direct on the stone. The transfer-paper is very handy for rough sketches and documents; sometimes it is even difficult to tell from a lithograph, and it will also happen that a feeble drawing, after it has been damped and pressed, will turn out better than the original, and will please the artist; but it is not true in the case of a good drawing, which will certainly lose all its savour after it has been subject to the transfer operation." But ask what any of our distinguished lithographers think about it. Mr. Charles Shannon, or Mr. Frank Brangwyn, Mr. Ernest Jackson, Mr. Kerr Lawson, Mr. E. J. Sullivan, Mr. Harry Becker, Mr. Hartrick, Captain Spencer Pryse, Mr. John Copley, Miss Ethel Gabain, each will tell you that the superiority of the stone lies chiefly in the greater fullness and depth of tone the artist can get from it direct. But Mr. Becker, while contending that there is nothing to touch the beauty of the stone in quality—that is the beauty of the quality of the gradations from stone for the white paper of the proof—thinks that, for drawing direct from nature out of doors, the stone is an impossibility owing to its great weight, and the zinc plate is very much better than any transfer-paper when no large quantity of impressions is required. On the other hand, Captain Spencer Pryse is so tenacious of his faith in the stone that, while carrying dispatches on the Flanders front early in the war, he had with him always in his motor-car lithographic stones and chalk, and excellent use he made of them, as his vivid, spontaneous war-lithographs testify.

I dwell upon these technical matters because so many people—so many artists even—fail to recognize how much of artistic craftsmanship goes to the making of a good lithograph. They think all that has to be done is to make a drawing with lithographic chalk upon the transfer-paper, and the printer will do all the rest, reminding one of the late George Grossmith's amateur, who called himself a composer when he chanced upon the lilt of a simple tune, and engaged a professional musician to "put the accompaniment and do all the mechanical part." Now, lithography offers in-

finite possibilities of pictorial effect to the artist who draws direct upon the stone—especially if he has grained it himself and knows what surface he has to depend upon—and pulls his own proof. Of course, you will find that every lithographic artist uses the technique with subtleties and ingenuities of his own, adapted to his individual manner, and varying according to his artistic motive. Here, for instance, are a few suggestions gathered from the expert Mr. Copley in talking over the methods used personally by him and his wife—that charming artist, Miss Ethel Gabain. They will often enrich the quality of an ordinary chalk drawing, after it has been well etched and fixed and the first proof taken, by the delicate addition of wash, or of soft chalk rubbed on with a chamois-leather, and these additions, which will deepen spaces of tone and grip them into shape, will need no further etching. Perhaps, however, the artist will flood in all his wash at the beginning, or scrape down from a black ground, etching this and rolling it up with ink, re-etching parts and rolling it up again till he knows just how the work has come out, working further with the chalk to pull the thing together and give it the fine edge. Taking as many proofs as he likes, he can lead up the drawing by different means in successive states. The etching of the stone, generally done in a cursory way, may require very delicate treatment. The acid, in varied strength, can be applied with a brush to different parts of the drawing so that it is actually biting while the drawing is in progress. Dark washes or half-scrapes may need to be made to boil with acid, whereas delicate surface drawing needs no etching. The printing, again, is capable of a varied delicacy that may infinitely affect the quality and character of the proofs. A new roller, with much nap still on it, will fill out the tones in a rich velvety way, whereas a much-used roller—what printers rightly call a "good" roller—will yield clean silvery proofs. By giving a roll or two with a new roller when the stone is fully charged, and just before pulling the proof, great richness can be added without danger of over blacking. A similar result will be achieved on some stones by using a roller charged with softer ink after rolling-up the drawing with the normal stiff ink. Delicate readjustments of tone may be effected when the stone is inked up, and before the proof is pulled, by laying over it a piece of Japanese tissue-paper and rubbing with the fingers wherever the density of tone is to be reduced. When the tissue-paper is peeled off it removes some of the ink, and the subsequent proof is varied accordingly, without any loss of quality that would result from under-rolling.

But the lithographic press was still a thing of mystery to the artist when Whistler auspicated the revival with the inspiring beauty he created upon the stone. And so it remained for some time longer, since the artists were slow in responding to the call of lithography. One of the earliest—per-

haps the earliest—to respond was Mr. Charles Shannon, and he brought to the movement a conception of the medium entirely personal and scarcely less exquisite than the master's. Lithography, indeed, vouchsafed nothing of purer beauty than his compositions, of a pictorial fancy so delightfully elusive in poetic significance, so irresistible in the artistic charm of expression and the magic of style. Rare and cherished these are now, and who that cares for graphic beauty has not felt the spell of those delicate tones of silver grey that seemed to sing from the stone in impromptu harmonies of rhythmic line and spontaneous grace of form? Mr. Shannon and Mr. Ricketts, of course, gave impetus to the revival when they devoted pages of "The Dial" to the original lithograph; and some of Mr. Shannon's loveliest things lent beauty also to those rare and memorable publications of the 'nineties—"The Savoy" and "The Pageant." Happily he has turned again to his old lithographic love, and, as of yore, he has gone for artistic motives to the sea and the nude female form. In *The Pursuit* (p. 128), for instance, we have a rhythmic harmony in the movement of the eager swimmers and the deep buoyant water. *The Tidal River* (p. 127) was conceived originally as a colour-print, and I hope Mr. Shannon will yet find time for the labour of the several stones; meanwhile, we may enjoy the delicate charm of the design, the suavity of the drawing. Mr. Ricketts, too, in the midst of his many artistic activities, finds time and inclination occasionally to make a lithograph, and, when he does, it is, like everything else of his doing, be it oil-painting, the scenic decoration of a play, the graphic decoration of a book—distinguished. We give here the powerfully imaginative poster he designed to announce the performance of Thomas Hardy's wonderful epic drama, *The Dynasts* (p. 129), with the terrible monstrous figure of War holding Napoleon in its hand, and a world of strife and suffering about its feet. A revel of romantic fantasy Charles Conder enjoyed exquisitely with his lithographic chalk.

In the early days of lithography's revival—to the encouragement of which THE STUDIO lent itself with practical sympathy, while the Ways and Goulddings, the printers, were urgent with technical assistance—several painter-etchers were tempted to try their hands upon the stone. Sir Frank Short was one of these, and he made some half-dozen lithographs—charming things—drawn delicately with the fine selective vision of his etchings, as, for example, *On the Bure, Great Yarmouth* (p. 130), with its sensitive drawing of the wherry on the water; yet here is nothing that he could not have got equally well on his beloved copper-plate with soft-ground etching, a beautiful method that suffers in popularity from its likeness in effect to lithography. But there is a subtle quality in the rich lithographic black with its infinity of gradations that may some day lure the master of mezzotint back to the stone. Mr. Alfred Hartley also tried lithography, but, though

he did some landscapes of charm and this expressive portrait study (p. 134), he found the medium less sympathetic to him than etching or aquatint. For a little while Mr. Oliver Hall and Mr. George Clausen were attracted to lithography, but lately, after long abstinence, they have both given it triumphantly another trial, Mr. Hall with some masterly English landscapes, and Mr. Clausen with wonderful impressions of a big-gun factory.

Among the masters of lithography, Mr. Albert Belleroche has long held distinguished rank in both England and France. Of English birth and partly French descent, he has in his artistic constitution much of the grace, verve, and delicacy that one recognizes as essentially Gallic. It was a happy intuition that drew him from the canvas to the stone, for, though he had enjoyed the adventure of the painter in pursuit of colour, he felt at once instinctively that in lithography he had found his temperamental medium. And how thoroughly he explored its secret and mastered all its subtlest resources! And with what artistic command of tones, ranging from deep rich velvety black to the palest silvery vaporous greys, he has suggested the life, the mood, the colour, of so many aspects of feminine charm and allure! Grace seems to quicken spontaneously upon the stone at the touch of Mr. Belleroche's grease-chalk or wash—and who knows how much true artistic labour goes to the making of spontaneity? His distinctive qualities are brilliantly exemplified in *A Dancing Girl* (p. 131) and *Ideala* (p. 133), so engaging "in maiden meditation fancy free."

Mr. Harry Becker is pictorially interested in the agricultural labourer, and, for the swift sketch of him going about his business in his natural out-of-doors atmosphere, as we see in *The Mower* (p. 135), what medium could be more adaptable than lithography, with its capacity for extempore statement, especially of so surely observant a vision as Mr. Becker's?

The inception of the Senefelder Club, which so helpfully focussed the lithographic activities of the revival's leading spirits, and attracted public attention to its exhibitions, was due to Mr. A. S. Hartrick, Mr. J. Kerr Lawson, and Mr. F. Ernest Jackson. Of Mr. Hartrick's excellent lithographs perhaps none is more accomplished technically than *The Man on the Hill* (p. 139), on account of the rare success with which the sky and foreground have come into harmonious relation at one printing. This was done at the end of 1913, and, by the light of the last five years of war, it is full of significance; for there, at the edge of a precipice, stands the agricultural labourer, leaning on his hoe—the world's agent through the ages—watching an aeroplane visible through a break in a cloudy sky, and dimly wondering, perhaps, what this new and bewildering engine of the air might portend.

When Mr. Kerr Lawson draws a place you feel that you know all about it, for his eye is pictorially observant of the living detail as well as the

general aspect, and he has all the nuances of lithography at command. All London knows his artistic posters, and his *London Bridge* (p. 141), shows how he knows his London. *Spanish Seamstresses* (p. 140) reveals him in another vein no less artistically sympathetic.

To no one does the extension of lithographic practice owe more than to Mr. Ernest Jackson, for, having made himself master of every development, every subtlety, of the technique, he has passed on a good deal of his knowledge to his pupils, including artists of repute, both native and foreign, who have gone to him as pupils, at the Central School of Arts and Crafts and the Chelsea Polytechnic. He uses the medium himself with sensitive art, as, for example, in the sunny vision of *The Garden* (p. 136), while portraiture is a special phase of his expression. But in colour-lithography his experiments have gone further in a purely decorative direction than those of any other English artist. From five or six stones he produces charming results, and *The Release* (p. 137), with its delicate harmony of tints, is one of his happiest efforts; while he has recently completed a still-life piece, *Sweet William*, in which gold enriches the chromatic scheme. Thanks mainly to Mr. Jackson's personal enthusiasm and teaching, the decorative colour-lithograph is entering into healthy rivalry with the wood-block colour-print, and two of his most accomplished pupils are represented here by dainty examples—Miss Dorothy Hutton by the delicately designed and coloured *Cocks and Hens* (p. 177), and Miss Margarite Janes by the quaintly engaging *Black Pyjamas* (p. 185). Like Mr. Jackson, Mr. E. J. Sullivan directs an important lithography class; this at the Goldsmiths' College School of Art. In *The Burden of Heaven—Atlas* (p. 142) he shows not only his power of imaginative design, but his remarkably individual manner of handling the medium, in all the technique of which he is so well versed, and to which he has made a valuable contribution in a simple method of making an autographic white-chalk drawing upon the stone, in place of the usual laborious ways of imitating white-chalk effects.* Everything that Mr. Brangwyn does, notwithstanding the multifariousness of his output, bears the stamp of an artist full-statured and of virile sensibility. Lithography serves magnificently the swift sure impulse of his drawing which, except in the case of very large posters, has always been done direct upon the stone, and deservedly has he succeeded to the presidency of the Senefelder Club. The typical group of lithographs representing him here shows how inevitably the dignity of design comes at the call of truthful vision and vital draughtsmanship. In *The Mowers* (p. 145) there is a rhythmic harmony between the scythes held up on end for sharpening and the curved backs of the mowers in the background which, while creating artistic beauty, suggests the sense of the mowing movement. In

* See THE STUDIO, September 1918.

Unloading Oranges at London Bridge (p. 147), the artist's sensitive observation of posture, with the strained attitude of arms and slow drag of legs, realizes for us the sense of weight and balance as the men carry their loads down the gangway. The energy of the workman is a favourite theme with Mr. Brangwyn. What superbly expressive and masterly draughtsmanship he has put into his sketch of the man pushing a great barrel, one of many made for a large lithograph—never printed—*The Soda Factory* (p. 143). It is just an instantaneous impression of some tense moment in a steel-foundry that we get in *The Great Furnace* (p. 146), but how vivid!

Another master of the lithograph, one of the most distinctive and engaging, is Captain Spencer Pryse, and, though before long we are likely to hear much of him as a painter, the stone has up to now responded to all the needs of his artistic expression. This has given us, with pictorial charm of distinguished and unaffected originality, and draughtsmanship as sensitive as it is vigorous, studies of the individual and studies of the crowd instinct with psychological interest and broad human sympathy. The live supple grace of his line, the wide range of his tones, the artistic ease of design, the keen sense of character, are exemplified here in four characteristic prints—*A Coursing Match* (p. 149), with its remarkable differentiation of attitude and facial expression in the group so eagerly watching the sport; "*Eights*" *taking the Water* (p. 150), with its happy understanding of splendid athletic youth; *The Mother* (p. 153), a thing of tender beauty; and *Belgium* (p. 151), a poster design, I think, done early in the war, deeply pathetic in its simple eloquence.

Mr. Daniel A. Veresmith has long been identified with the revival in lithographic art. His pictorial sympathies are democratic, and he finds stimulating material for his vigorous expression in the common incidents of the people's lives. *The Burst Pipe* (p. 155) is a typical example of his suggestive realism, while *What's the use?* (p. 154) is an excursion into fanciful sentiment. Of all our lithographers none is more interesting and accomplished than Mr. and Mrs. John Copley (Ethel Gabain). I have cited them for the thoroughness of their technical methods; the artistic individuality of each has long claimed admiration. All that is characteristic of Miss Gabain's pictorial charm will be found in the exquisitely dainty *Madame Figaro* (p. 160) and *A Summer Night* (p. 161), with its richness of tone and originality of design, qualities which distinguish also Mr. Copley's *Three Ladies at the Opera* (p. 159), with its clever differentiation of the generations, and the rather cynical *Luncheon* (*Deux Belges*) (p. 158).

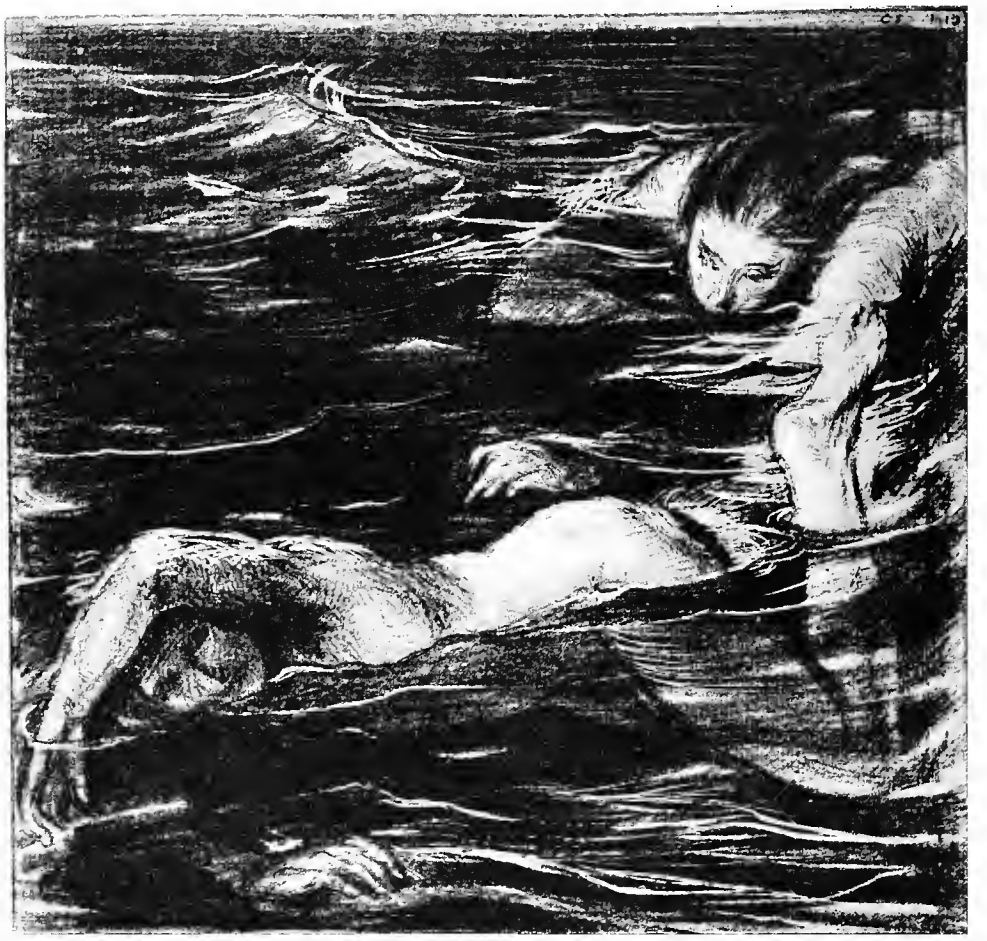
Who but Mr. Claude Shepperson, with his genius for the pictorial disposition of the empty space, could have compassed just the charm of *The Ski-runners* (p. 163)? And who that knows the Sheppersonian grace only in the pages of "Punch" will not linger gladly with the graphic tender-

ness of *A Devon Courting* (p. 162)? Mr. Nevinson's art finds sympathetic response in the craftsmanship of the stone, which he handles with ingenuity. *Le Port* (p. 164) is a beautiful expression of his straightforward vision, while in *Wet Evening, Oxford Street* (p. 165), the clever treatment of the open umbrellas as a motive of design shows that his pictorial outlook has not suffered from his exploration of Cubism. Mr. Anthony Barker's *Haarlem* (p. 157) has the spontaneous freshness of personal vision with the artistic beauty of a Bonington.

Long ago Mr. William Rothenstein and Mr. J. Maclure Hamilton asserted their mastery of lithography, each with marked individuality, in portraiture vivid with character and informed by a true psychology. Now, these are just the masterly qualities one finds in the lithographic portraits by Mr. E. S. Lumsden, the distinguished etcher. Notable musicians are portrayed in the two examples we reproduce—*Michael Balling* (p. 167), the conductor, and *Sv. Sveinbjörnsen* (p. 166), the Icelandic composer. Interesting artistic personalities are the subjects of Miss Flora Lion's vivid portraits, exemplified by a characteristic presentment of that gifted actress, *Miss Irene Vanbrugh* (p. 169).

The Haunt of the Dragon-fly (p. 181) is one of Miss Blatherwick's (Mrs. Hartrick) most interesting experiments in wash-lithography done on the transfer-paper. Miss Thea Proctor shows pictorial grace and originality, with a true feeling for the stone, in her two prints, *The Tame Bird* (p. 170) and *Before Rehearsal* (p. 171). She is also experimenting successfully with colour. The capacity of lithography for spontaneous statement is the very medium for Miss Elsie Henderson in depicting, as she does with such extraordinary sensitiveness and vitality of draughtsmanship, the character and movement of wild animals. *Leopards Drinking* (p. 173) is a magnificent example of her black and white, while *Condors* (p. 172) is no less convincing as a colour-print. Lithographic spontaneity has also helped Major Luard to the vivid portrayal of the sturdy *Percheron Horses* (p. 175); while, with perhaps a grateful reminiscence of Jacque and his sheep, Mr. Ernest Beach has given us the tender serenity of *The Picardy Shepherd* (p. 179). Mr. Martin Hardie, in *Baker's Munition Works* (p. 176), promises to be as adept with the lithographic chalk as with his etching-needle and water-colours; while Mr. Sydney Lee, in the harmonious tones of his colour-lithograph, *Two Brewers* (p. 180), suggests that his versatility knows no limit. In the engaging simplicity of Miss Dorothy Fitzgerald's *The Pudding* (p. 183) one divines, perhaps, the inspiration of Chardin's feeling for the homely; the delicate design of Miss Sylvia Gosse's *The Long Feather* (p. 184) shows this vivacious artist alert as usual for the fresh motive.

"THE TIDAL RIVER." BY
CHARLES SHANNON, A.R.A.



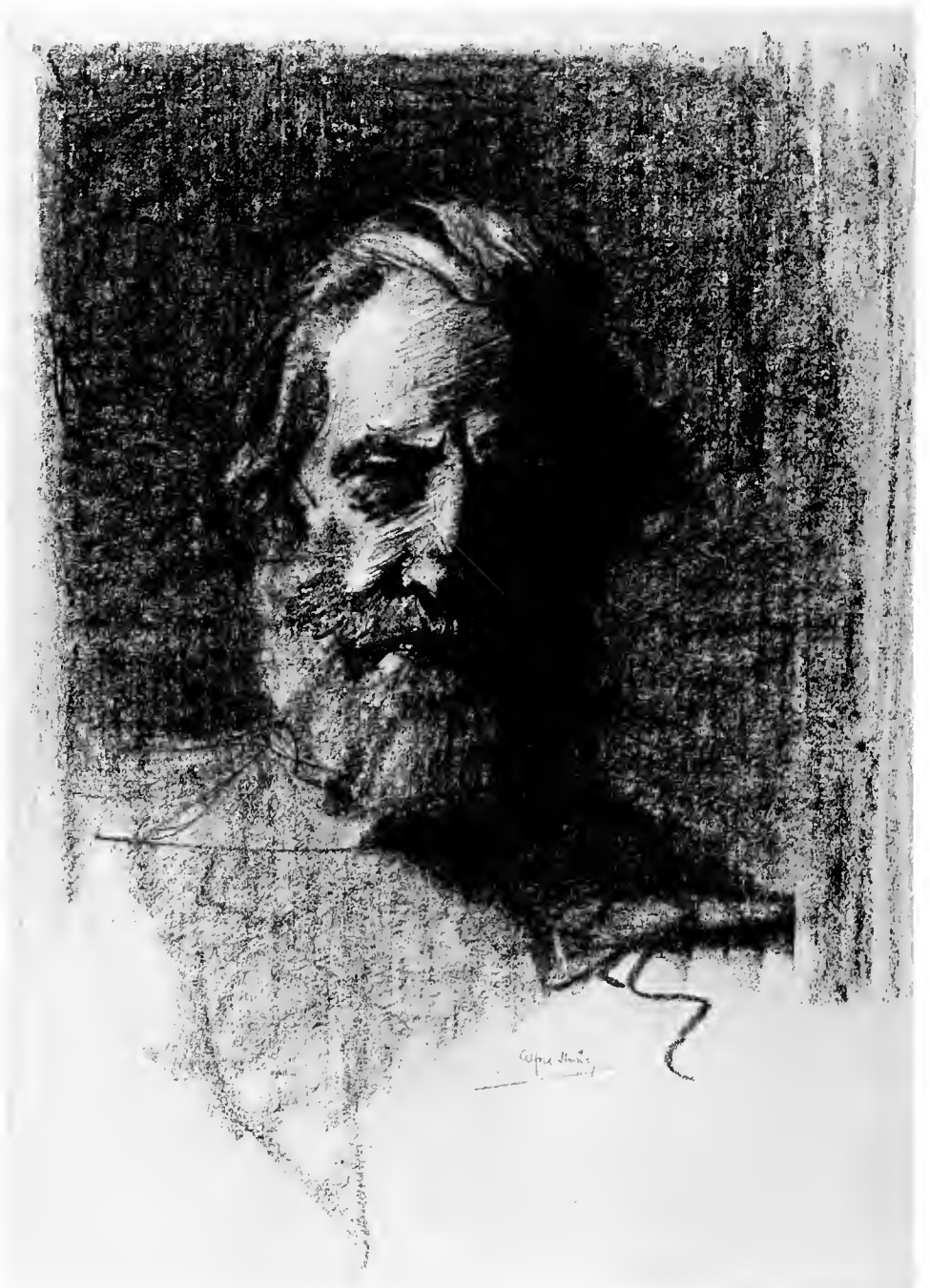
"THE PURSUIT." BY
CHARLES SHANNON, A.R.A.

POSTER FOR THOMAS
HARDY'S "THE DYNASTS"
BY CHARLES RICKETTS

"ON THE BURE, GREAT YARMOUTH." BY SIR FRANK SHORT, R.A., P.R.E.

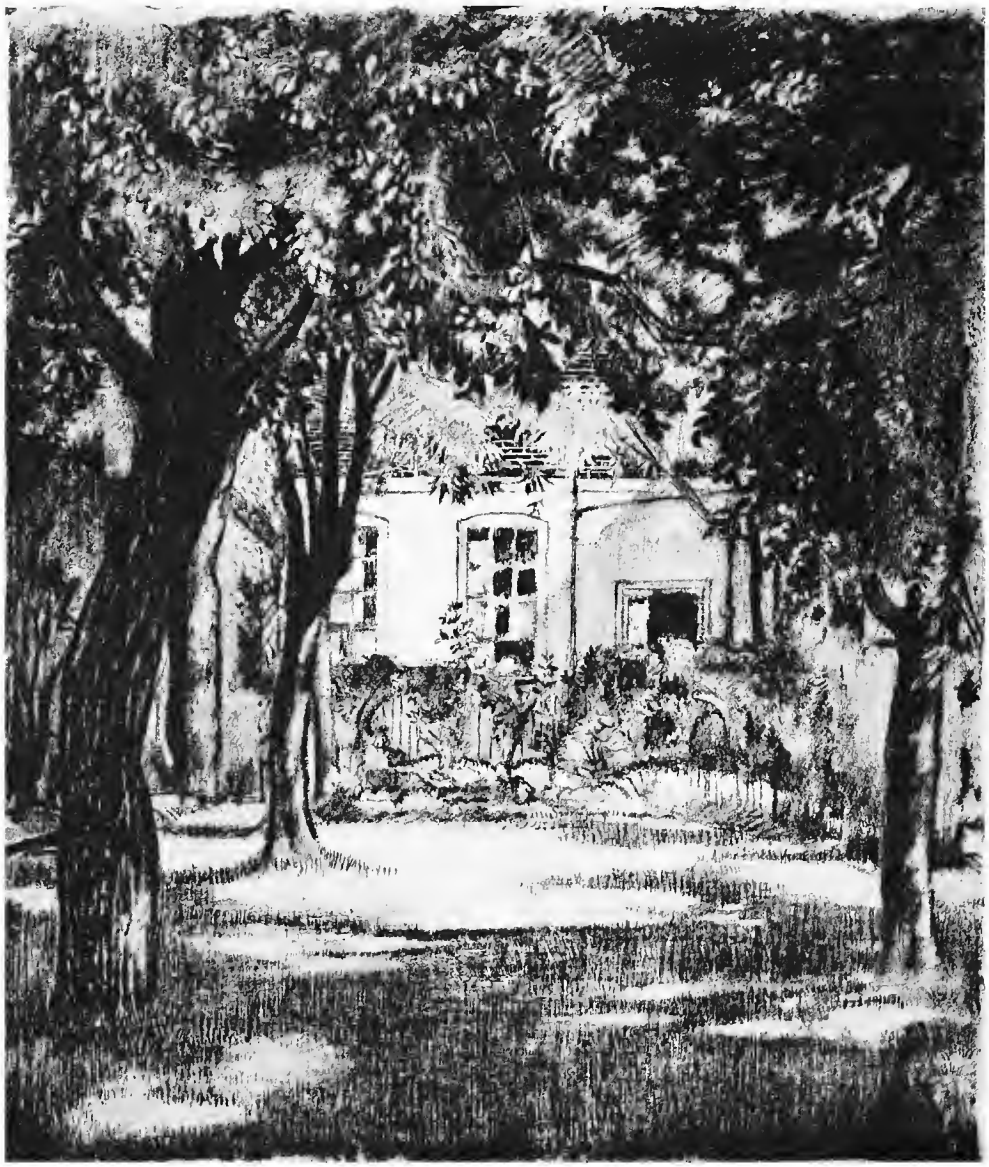
"A DANCING GIRL." BY
A. BELLEROCHE

"IDEALA." BY
A. BELLEROCHE



"A PORTRAIT STUDY." BY
ALFRED HARTLEY, R.E.

"THE MOWER." BY
HARRY BECKER



"THE GARDEN." BY
F. ERNEST JACKSON
136

"THE RELEASE." BY F. ERNEST JACKSON (COLOUR-LITHOGRAPH)

"THE MAN ON THE HILL"
BY A. S. HARTRICK, A.R.W.S.

"SPANISH SEAMSTRESSES"
BY J. KERR LAWSON
140

"LONDON BRIDGE"
BY J. KERR LAWSON

"THE BURDEN OF HEAVEN—ATLAS"
BY EDMUND J. SULLIVAN, R.W.S.

SKETCH FOR "THE SODA FACTORY."
BY FRANK BRANGWYN, R.A.

"THE MOWERS." BY
FRANK BRANGWYN, R.A.

(*By courtesy of "La Revue de l'Art Ancien et Moderne"*)

"THE GREAT FURNACE." BY FRANK BRANGWYN, R.A.

"UNLOADING ORANGES AT LONDON BRIDGE." BY FRANK BRANGWYN, R.A.

(*Published by Messrs. Ernest Brown & Phillips, The Leicester Galleries*)

"A COURSING MATCH"
BY G. SPENCER PRYSE

"'EIGHTS' TAKING THE WATER"
BY G. SPENCER PRYSE
150

(Published by Messrs. Ernest Brown & Phillips, The Leicester Galleries)

(*Published by Messrs. Ernest Brown & Phillips, The Leicester Galleries*)

"BELGIUM." BY G. SPENCER PRYSE (COLOUR-LITHOGRAPH)

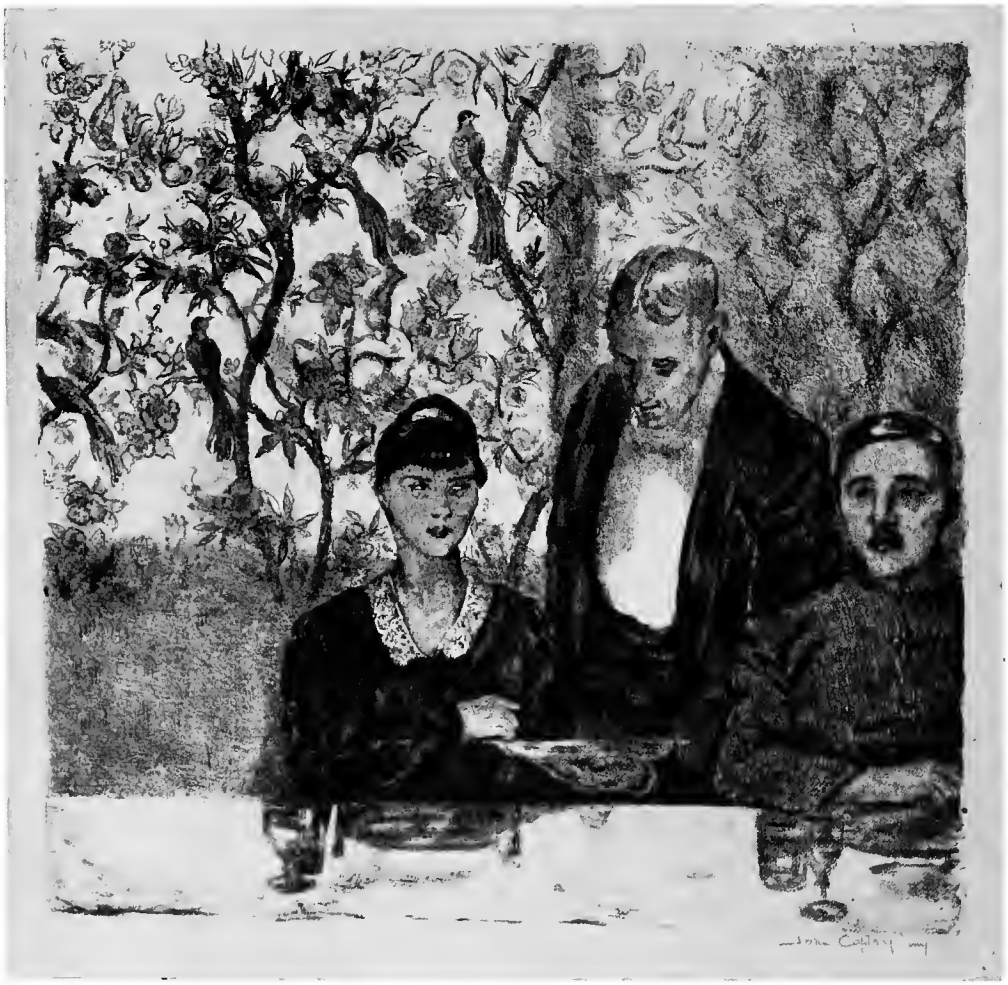
(*Published by Messrs. Ernest Brown & Phillips, The Leicester Galleries*)

"THE MOTHER." BY
G. SPENCER PRYSE

"WHAT'S THE USE?" BY DANIEL A. VERESMITH

"THE BURST PIPE." BY DANIEL A. VERESMITH

"HAARLEM." BY ANTHONY R. BARKER



"LUNCHEON (DEUX BELGES)"
BY JOHN COPLEY
158

(From a print lent by Messrs. P. & D. Colnaghi & Obach)

(*From a print lent by Messrs. P. & D. Colnaghi & Obach*)

"THREE LADIES AT THE OPERA"
BY JOHN COPLEY

"MADAME FIGARO"
BY ETHEL GABAIN
160

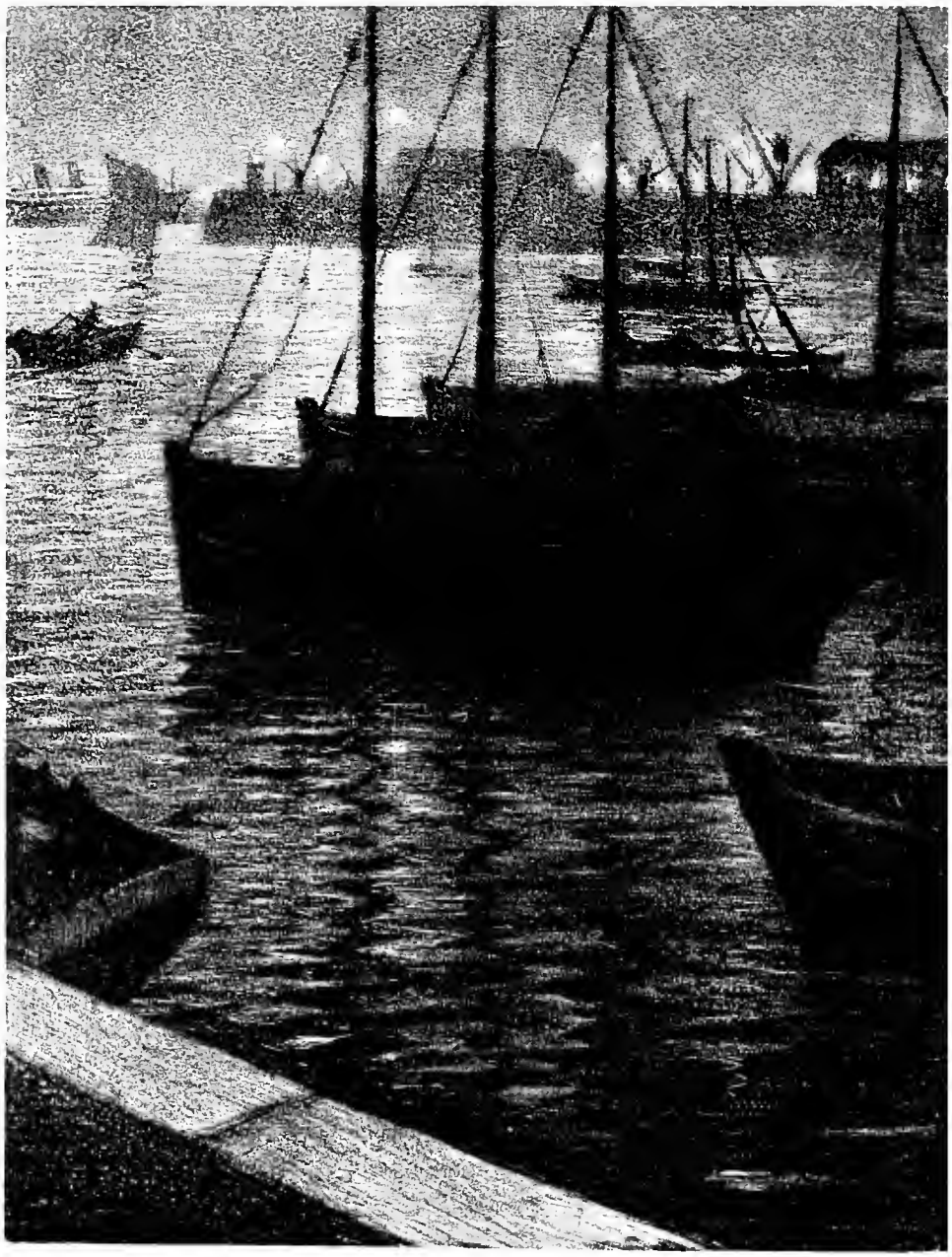
(From a print in the possession of Mr. Frank E. Bliss)

(*From a print lent by Messrs. P. & D. Colnaghi & Obach*)

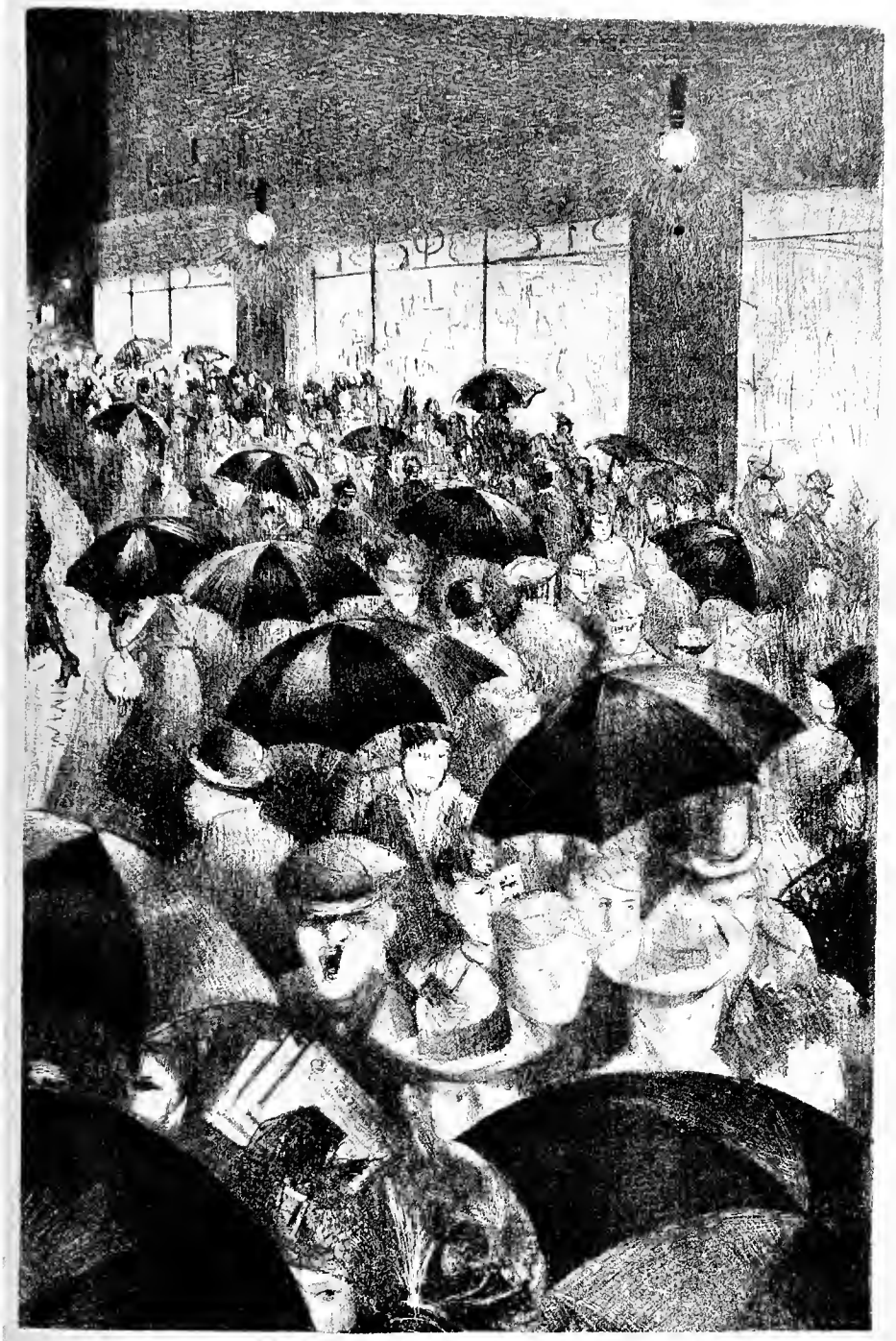
"A SUMMER NIGHT"
BY ETHEL GABAIN

"A DEVON COURTING." BY CLAUDE A. SHEPPERSON, A.R.A., A.R.W.S.

"THE SKI-RUNNERS." BY CLAUDE A. SHEPPERSON, A.R.A., A.R.W.S



"LE PORT." BY C. R. W. NEVINSON



"WET EVENING, OXFORD STREET"
BY C. R. W. NEVINSON

"SV. SVEINBJÖRNSEN"
BY E. S. LUMSDEN, R.E.
166

"MICHAEL BALLING." BY
E. S. LUMSDEN, R.E.

"MISS IRENE VANBRUGH"
BY FLORA LION

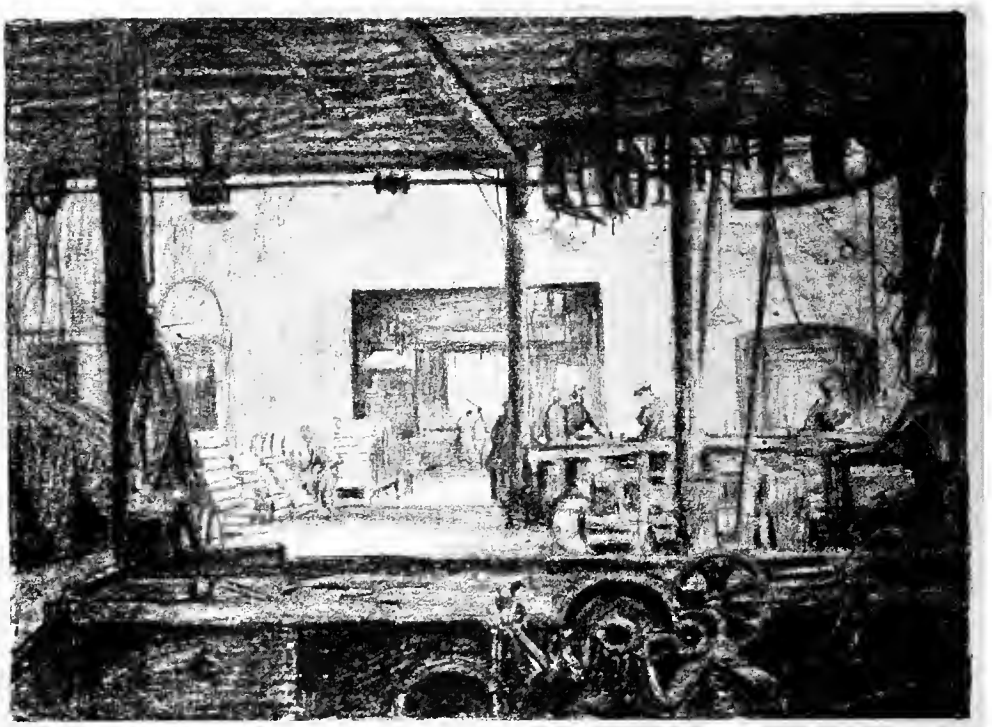
"THE TAME BIRD"
BY THEA PROCTOR
170

"BEFORE REHEARSAL"
BY THEA PROCTOR

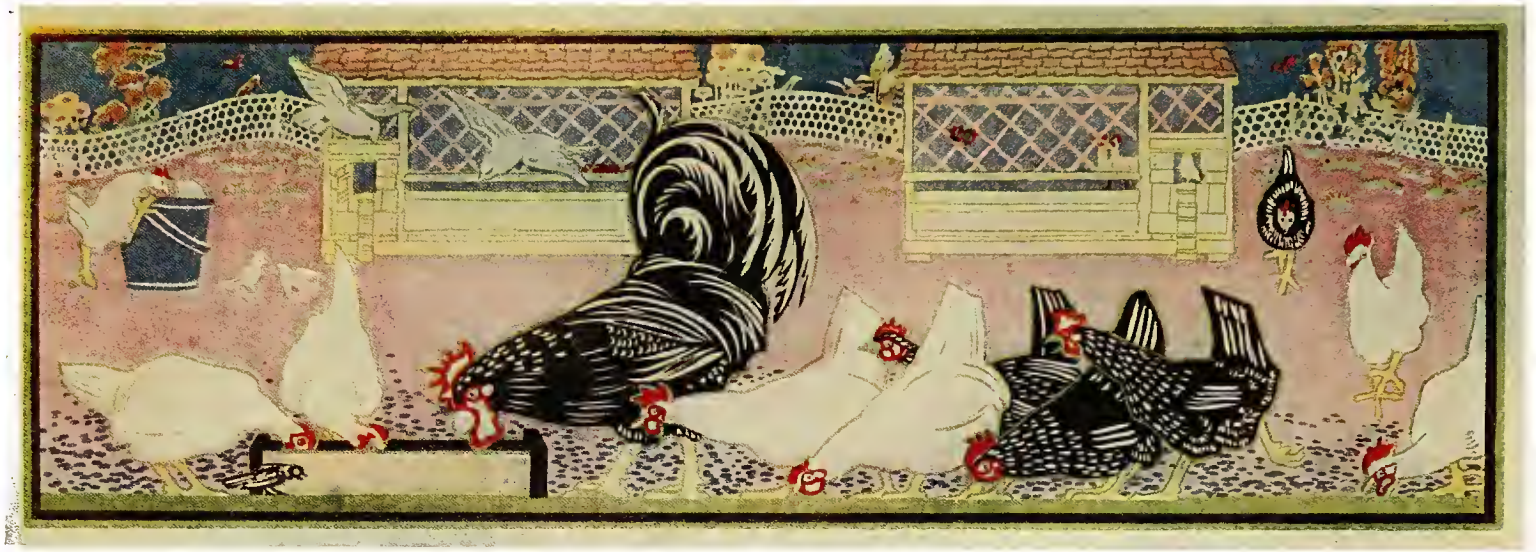
"CONDORS." BY ELSIE M. HENDERSON (COLOUR-LITHOGRAPH)

"LEOPARDS DRINKING." BY ELSIE M. HENDERSON

"PERCHERON HORSES." BY L. D. LUARD



"BAKER'S MUNITION WORKS"
BY MARTIN HARDIE, A.R.E.
176



(By permission of Messrs. Bromhead, Cutts & Co.)

"COCKS AND HENS." BY DOROTHY HUTTON (COLOUR-LITHOGRAPH)

"THE PICARDY SHEPHERD." BY ERNEST G. BEACH

"TWO BREWERS." BY SYDNEY LEE, R.E. (COLOUR-LITHOGRAPH)

"THE HAUNT OF THE DRAGON FLY." BY L. BLATHERWICK

"THE PUDDING." BY
DOROTHY FITZGERALD

"THE LONG FEATHER"
BY SYLVIA GOSSE, A.R.E.

(From a print lent by Messrs. P. & D. Colnaghi & Obach)

"BLACK PYJAMAS." BY
MARGARITE JANES
(COLOUR-LITHOGRAPH)

ARTISTIC LITHOGRAPHY IN FRANCE

LITHOGRAPHY in France has a tradition in which great names figure almost from the beginning. Through the first half of the nineteenth century famous artists were making memorable drawings upon the stone; among them, Horace Vernet, Raffet and Charlet, the Napoleonic battle-painters, Géricault, Eugène Isabey, Delacroix, Decamps, Devéria, Chassériau, Célestin Nanteuil, Barye, the sculptor, Daumier, Gavarni, Corot, Diaz, Millet, and others of the Barbizon painters. Masterpieces were done by some of these, then lithography suffered a period of waning popularity and decline; but a method that had been found so beautifully expressive by masters like Delacroix and Daumier could never really lose favour with French artists. So the revival came more naturally than it came in England, and again great painters were attracted to the medium to express another phase of their art, and the tradition of lithography in France was worthily maintained. Courbet was early in the field, so too was Alphonse Legros, who was later to stimulate the revival in England; but the greatest spur to the movement in France was the poetic art of Fantin-Latour, which found a new expression for lithography in lovely romantic fantasies inspired by the music of Wagner, Berlioz, Brahms and Schumann. The great art of Edouard Manet found itself at home on the stone, and his lithographs, so strong in their artistic veracity, exercised considerable influence. That other master of Impressionism, Degas, also made a few notable lithographs, while among the outstanding personalities of the revival, who handled the medium with masterly effect, were Odilon Redon, with his weird and mystical fantasies; Eugène Carrière, with his wonderful portraits, of which the *Paul Verlaine* is a masterpiece; Toulouse Lautrec, with his amazingly vital studies of the seamy side of Parisian life; Jules Chéret, the master of the Poster; and Paul Renouard, an illustrator of remarkable gifts. Then, of course, one should not forget H. P. Dillon and Félix Buhot, and the practical help that the lithographers received from the master-printer, E. Duchatel, and his invaluable *Traité de Lithographie Artistique*.

Whatever the medium Auguste Lepère employed, he was absolutely loyal to it. If, for instance, we compare his masterly etching *Arrivée des Légumes, Amiens*, with his well-known lithograph *Un Noyé*, we shall see that, in the first, the bustling activity on river, bridge, and quay, with the pale vision of the cathedral beyond the riverside buildings, has engaged the eye of the instinctive etcher as a motive for the bitten line on the copper-plate; whereas, in the second, the vivid impression of the excited crowd on the bridge watching the men on the river dragging for the body of the drowned, is given with an effect proper to the natures of the stone

and the grease-chalk in affinity. Now, in the *Île de Grenelle*, or *Île des Cygnes* (p. 191) as the print is alternatively, and perhaps more poetically, named, it is the swift, sure touch of a true lithographic artist that has fixed for us the pictorial actuality and atmosphere of this pleasant riverside scene, with its suggestion, in the row of eager anglers and other busy idlers, of a typical Parisian *bourgeois* holiday. Charming it is pictorially, delightful in the ease of its drawing, accomplished in its craftsmanship; yet neither in this nor in any other of his efforts on the stone can one feel that Lepère asserted his lovable art with the same incomparable mastery as he did on the wood-block.

But master-lithographer beyond question is that great stern artist, that genius of pictorial irony, M. Forain. Let us turn to the two vivid court scenes that represent him in these pages, *Conseil Juridique* (p. 192) and *L'Avocat Invectivé* (p. 193), and the actuality of the incidents comes so inevitably and completely to our imaginative vision that we are not concerned at all with the lithographer's technique, for the draughtsman's vital magic of expression has identified with itself inseparably all that the medium had to give of spontaneous effect. Like Daumier before him, but, of course, with vision and art all his own, M. Forain, alert always for the ironies of life both big and little, has gone to the Paris law courts for pictorial subject, and in the dramatic incident and psychological contrast he has found rich material for his penetrating observation and the vital significance of his nervous draughtsmanship. In these studies we get vividly the atmosphere of the courts and the interest of incident or character focussed and expressed with the art of a master. Look at *Conseil Juridique*, for instance; we cannot but be curious about that young woman in the dock resting her face on her hand in consultation with her genial, bald-headed advocate. He has detected, perhaps, a kink in the evidence and has put to her a question of importance. Is she trying to remember a fact, or is she cogitating a reply that will evade the truth? One may suspect the latter, and he probably expects it. Anyhow, it is all in his day's work, and he will do his best for the fair prisoner, though tomorrow, maybe, it will concern him no more than now it does the somnolent gendarme at the back of the dock. The composition suggests a sense of undertone and quiet expectancy. But what a rumpus that dreadful woman in *L'Avocat Invectivé* is making, as she stretches violently over the dock-rail, despite the gendarme's restraining efforts, and hurls her raucous-voiced imprecations at the surprised and hurriedly receding advocate who, perhaps, has failed to get her acquitted, or possibly got her convicted. It does not matter which, either way she would doubtless be equally abusive. But with what tremendous pictorial vigour the dramatic moment is visualized! Illustrations these things are, but done for the

artistic motive, and if they were M. Forain's only lithographs they would justify splendidly his choice of the medium. He has used it, however, just as sensitively for many more subjects of Parisian life that have been vivified, often with mordant satire, by his wonderful draughtsmanship.

Another great draughtsman and master of the lithograph is M. Steinlen, but one who, though he has the power of satire, uses it only against those who take selfish advantage of the community, as, for instance, the two typical money-grubbers in *La Majorité Opportuniste* (p. 197), or the group of fat greedy financiers which he calls *Association de Malfaiteurs*. For M. Steinlen is an artist of deep and broad human sympathies, and he has won fame and wide affection by the countless drawings in which he has depicted with simple truth the lives of the poor and humble folk of Paris and its environs. All sorts and conditions he has pictured in every aspect of their strenuous, troubled, miserable, even vicious, lives; the honest toilers of every kind at work or at hard-earned holiday, the tramps and beggars, the *gamins*, the women of the boulevards, the riff-raff, and always with the sincerity of a great artist, and never without the sympathy of a fellow-creature quick to understand and ready to pity. M. Steinlen has found the stone wonderfully responsive to his fertile and agile draughtsmanship, and he has designed memorable posters upon it, and made many lithographs that are full of charm and tenderness, such as those designed for music-covers, like the romantic *Sonnez Musettin*, and the appealing *Lettre à Ninon*, with its delicate gradations of grey. Then, there are many prints of sterner significance. Quite a masterpiece is *Rochefort se meurt* (p. 195), in which the obsequies of the famous firebrand politician and journalist gave the artist an impressive pictorial motive splendidly adapted to the lithographic medium, with its capacity for rich black-and-white contrast, M. Steinlen having achieved that peculiar quality of black which is one of the triumphs of lithography. In this remarkable print the individual characteristics of the ceremonial mourners are portrayed with the same fidelity as the general character of the scene. How M. Steinlen understands the psychology of the crowd is seen in *Les Moutons de Boisdeffre* (p. 196), in which the graphic suggestion of the excited movement of the absurd sheep-like crowd, dominated by the significant sword, owes much to the varied disposition of the tones in sudden contrasts. Typical of the artist's sympathetic understanding of the *ouvrier* class is *Retour en arrière* (p. 194), and here the black is of rich effect. But for a revel in fine velvety black commend M. Steinlen to the fur of the black cat, for which he has a special pictorial fondness.

The wash-lithographs of M. Lunois, who as a painter associated himself with the orientalist group, long ago made a sensation in Paris and influenced the public to look more favourably on lithography. The wash-

tones were rich and subtle and suggested that there was more in lithography than met the eye. In *Hollandaise de Volendam*, which was the first to attract attention, a Dutch girl was sitting against the light of a window, and in *La Belle Tulipe* (p. 199), now a rare and cherished print, two girls sit against a larger, partly open window, with bright sunlight on their white caps and collars, and the lighting problem is more intricate, the treatment more accomplished. M. Lunois has also done some notable things in colour-lithography.

M. Charles Léandre has made a reputation as a pastellist of great charm and a caricaturist of never cruel wit. His lithographs have sometimes the grace of the pastellist, as, for instance, *Fermière Normande* (p. 198), and sometimes the caustic wit of the caricaturist, as in *Le Parvenu*, from a series of *Les Monstres de la Société*, represented by a very fat member of the *nouveau riche* riding astride the bent back of a sweating labourer. M. Adolphe Willette, the engaging painter of *Pierrot's Widow* and prolific illustrator, has long expressed his delicate fancies upon the stone, and made Pierrot and Pierrette live their dainty romance in his popular lithographs. Here in *La Cigale* (p. 200) is a pretty snow-scene in a park with suggestion of an allegory in the foreground. Most of the French painters with ideas and the spirit of artistic adventure seem now to be turning either to the lithograph or the wood-block. M. Charles Guérin brings the refinement of his artistic fantasy to the illustration of Paul Verlaine's *Fêtes Galantes* (p. 201), and gives us charmingly indefinite things. M. Louis Legrand, M. Georges d'Espagnat, M. Paul Signac, M. Dinet, M. Edouard Vuillard, M. Félix Vallotton, M. Jeanniot, M. Abel Faivre, M. Blanche, M. Ibels, have all been artistically eloquent upon the stone. M. Hermann-Paul has put much of his pictorial vivacity into a number of spirited lithographs, though his present enthusiasm for the woodcut seems to have lured him away from lithography. That interesting painter M. Louis Anquetin has turned his attention to the medium with remarkable results, *Le Canter* being, I think, one of the finest modern French lithographs. Of course there is much colour-experiment on the stone in France, and among the most successful results are those of M. Manzana Pissarro, who uses gold and silver in his sumptuous harmonies.

The lithographs of M. Jean Veber, with the quaint humour of their characterization and its presentment so essentially French, are represented here by three typical examples: *La Vente Rouart* (p. 202), in which he has happily hit off the curiously callous relation between the auctioneer's rostrum and the crowd of speculative art-appraisers; *Les Joueurs de Bouchons* (p. 203), so whimsically convincing in its interpretation of individual and collective character; and *Le Roman chez la Portière* (p. 204), with its pathetic irony.

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"ÎLE DES CYGNES"
BY AUGUSTE LEPÈRE

(*From a print in the possession of Mr. Campbell Dodgson, C.B.E.*)

"CONSEIL JURIDIQUE." BY J. L. FORAIN

(*From a print in the possession of Mr. Campbell Dodgson, C.B.E.*)

"L'AVOCAT INVECTIVÉ." BY J. L. FORAIN

"RETOUR EN ARRIÈRE"
BY A. T. STEINLEN
194

(By permission of M. Ed. Sagot)

"ROCHEFORT SE MEURT"
BY A. T. STEINLEN

(By permission of M. Ed. Sagot)

"LES MOUTONS DE BOISDEFFRE"
BY A. T. STEINLEN
196

(By permission of M. Ed. Sagot)

"LA MAJORITÉ OPPORTUNISTE"
BY A. T. STEINLEN

(By permission of M. Ed Sagot)

"FERMIÈRE NORMANDE"
BY C. LÉANDRE
198

(From a print lent by M. Ed. Sagot)

(*By permission of M. Ed. Sagot*)

"LA BELLE TULIPE"
BY ALEXANDRE LUNOIS

"LA CIGALE." BY
A. WILLETTE
200

(From a print lent by M. Ed Sagot)

(*By permission of M. René Helleu*)

ILLUSTRATION FOR VERLAINE'S "FÊTES GALANTES." BY CH. GUÉRIN

(*By permission of M. Ed. Sagot*)

"LA VENTE ROUART." BY JEAN VEBER

(*By permission of M. Ed. Sagot*)

"LES JOUEURS DE BOUCHONS." BY JEAN VEBER

(*By permission of M. Ed. Sagot*)

"LE ROMAN CHEZ LA PORTIÈRE." BY JEAN VEBER